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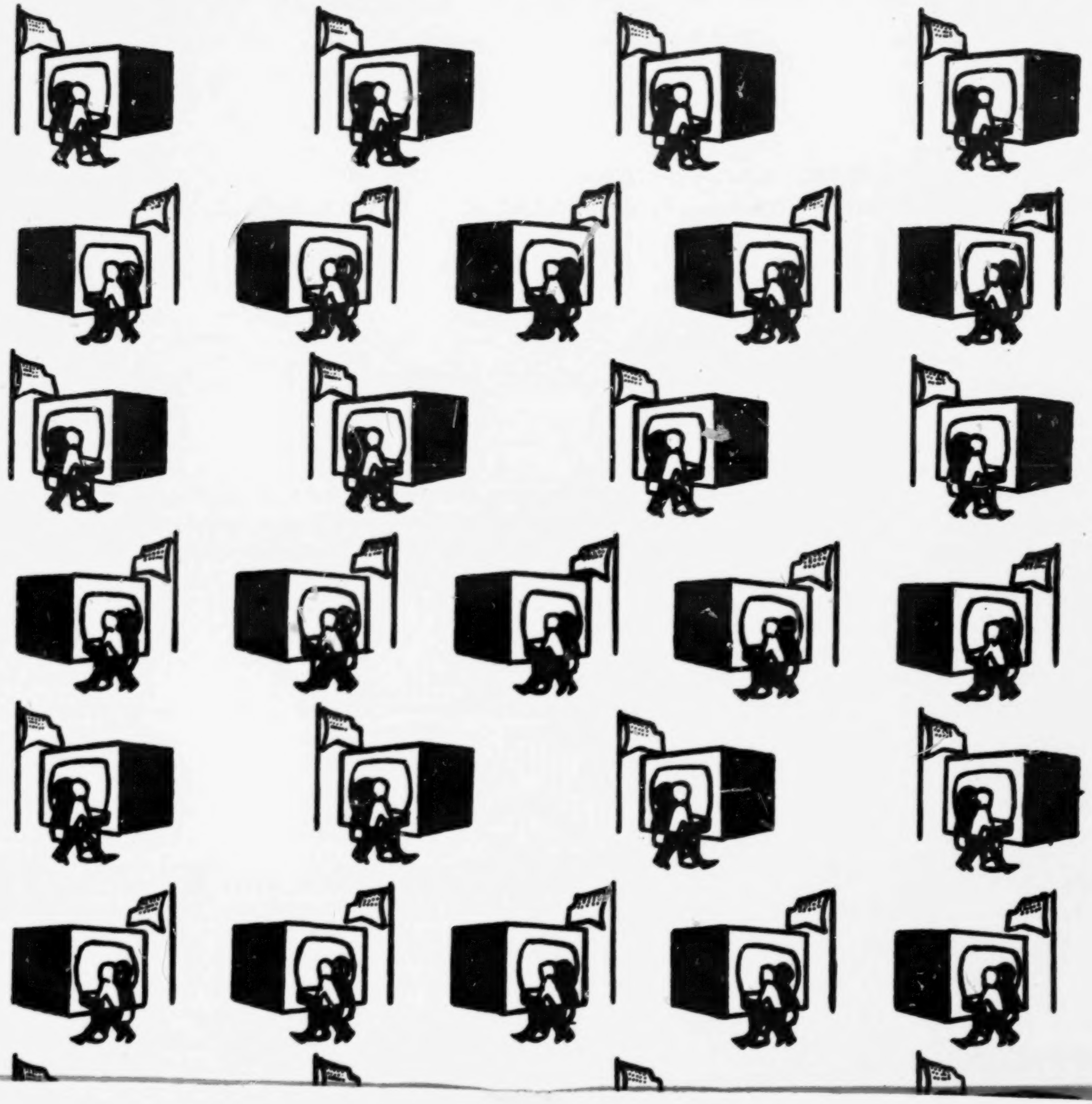
A1
Misc.
1962

instructional television SPRING 1962

SIXTH GRADE

Return to
CURRICULUM LABORATORY
721 Capitol Avenue, Room 455
Sacramento 14, California



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INSTRUCTIONAL TELEVISION
FOR THE
SIXTH GRADE

A TEACHER GUIDE
SEMESTER II

Prepared by

Art Department

Music Department

Physical Education Department

Department of Upper Grade Curriculum and Instruction

Educational Television Department
Division of Curriculum and Instruction
Milwaukee Public Schools
1962

ACKNOWLEDGMENTS

Sincere appreciation is expressed to those teachers and members of the Superintendent's staff who have conscientiously prepared the materials in this guide. They are:

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Mr. Gordon Borchardt, Supervisor

"FOREIGN LANGUAGE FOR YOU"
The Department of Upper Grade Curriculum and Instruction

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Mr. Albert Mangen, Teacher
Miss Martha Pavcek, Teacher

Robert R. Suchy, Director, Educational Television Department

THE TELEVISION STATION

The instructional telecasts produced by the Milwaukee Public Schools are broadcast in cooperation with WMVS-TV transmitting on Channel 10. The station is owned and operated by the Milwaukee Vocational and Adult Schools, and provides broadcast services for a number of agencies throughout the greater Milwaukee area.

In addition to the instructional telecasts at the elementary and secondary levels, the station broadcasts adult and college level telecourses. It is also active in broadcasting general educational programs to both children and adults in the Milwaukee community, some of which are produced for the National Educational Television Network.

Dr. Otto Schlaak, Station Manager
Dr. George A. Parkinson, Director
Milwaukee Vocational and Adult Schools

FOREWORD

The Sixth Grade telecasts have been prepared as one of several instructional telecast series for use by elementary teachers in the Milwaukee Public Schools. These telecasts are intended to provide Milwaukee school children with a rich, well-developed resource for the classroom.

The telecasts are designed to relate to the on-going curriculum and their primary purposes are as follows:

1. To feature introductory motivations which will allow classes freedom of choice to interpret and develop activities in many different directions.
2. To encourage pupils to develop and improve processes of thinking and planning as they participate in classroom activities.
3. To provide pupils with rare and unusual experiences through the medium of television which would be difficult or impossible to do in the classroom.

It is hoped this guide and the resources of television will enable each classroom teacher to fulfill more completely his potentialities as a teacher.

Dwight Teel, Assistant Superintendent, Division of Curriculum and Instruction

Harold S. Vincent, Superintendent of Schools

TELECAST CALENDAR

FOR THE

SIXTH GRADE

DATE	SUBJECT	LESSON	PAGE
Feb. 12	Science	13	129
13	Foreign Lang.	1	25
14	Physical Ed.	5	97
15	Foreign Lang.	2	27
19	Science	14	129
20	Foreign Lang.	3	29
21	Art	5	3
22	Foreign Lang.	4	31
26	Science	15	129
27	Foreign Lang.	5	34
28	Music	5	91
Mar. 1	Foreign Lang.	6	36
12	Science	16	130
13	Foreign Lang.	7	38
14	Physical Ed.	6	105
15	Foreign Lang.	8	40
19	Science	17	130
20	Foreign Lang.	9	43
21	Art	6	5
22	Foreign Lang.	10	45
26	Science	18	137
27	Foreign Lang.	11	47
28	Music	6	92
29	Foreign Lang.	12	49
Apr. 2	Science	19	137
3	Foreign Lang.	13	51
4	Physical Ed.	7	109
5	Foreign Lang.	14	53
9	Science	20	137
10	Foreign Lang.	15	54
11	Art	7	7
12	Foreign Lang.	16	55
30	Science	21	138
May 1	Foreign Lang.	17	56
2	Music	7	93
3	Foreign Lang.	18	58
7	Science	22	138
8	Foreign Lang.	19	60
9	Physical Ed.	8	118
10	Foreign Lang.	20	62
14	Science	23	143
15	Foreign Lang.	21	64
16	Art	8	9
17	Foreign Lang.	22	68
21	Science	24	143
22	Foreign Lang.	23	72
23	Music	8	93
24	Foreign Lang.	24	74

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TELECAST SCHEDULE

WMVS-TV, Channel 10

2:05 - 2:25 p.m.

Mondays - Science

Wednesdays - Art

Music

Physical Education

2:05 - 2:20 p.m.

Tuesdays
and
Thursdays - Foreign Language

ART FOR YOU

TO THE TEACHER

In the elementary school at the sixth grade level there is a 160-minute weekly time allotment for instruction in art. The time spent viewing the telecasts should be considered a part of the time allotted for art instruction.

The primary purposes of the telecast series are stated with each specific lesson. There is a special purpose in the over-all sequence of the series. The series' structure includes the fundamental principles applicable to such basic areas as: line drawing, picture making, design and construction.

Emphasis upon art principles, however, should not interfere with the main objective: to motivate pupils so they will express themselves through the creation of individual and successful works.

The following recommendations are made for using the lessons in this guide:

Pupils should view, listen and then participate in the actual work as soon after the telecast as possible. It is highly essential to concentrate on the telecast itself, and in many cases it would be well to take notes on the sequence and processes.

Teachers are advised to anticipate needed materials far enough in advance. The following extras may be ordered through Art Department requisitions:

Plaster of Paris, 4 10# bags, Item No. 3961
or
Clay, red, 50 lbs. per class, Item No. 3589-02

Most of the other materials are available through the regular supplies or may be easily obtained from the home.

This manual should be consulted for necessary preparations. These may include reference study, observation, sketching on location, teacher-pupil planning, and the procurement and supply of materials and equipment.

Pupils within the class should be encouraged to do individually creative work.

The classroom teacher is an important, integral part of the telecast art lesson. The teacher is responsible for carrying the ideas presented to a tangible, successful conclusion.

GORDON BORCHARDT, Supervisor,
Art Department

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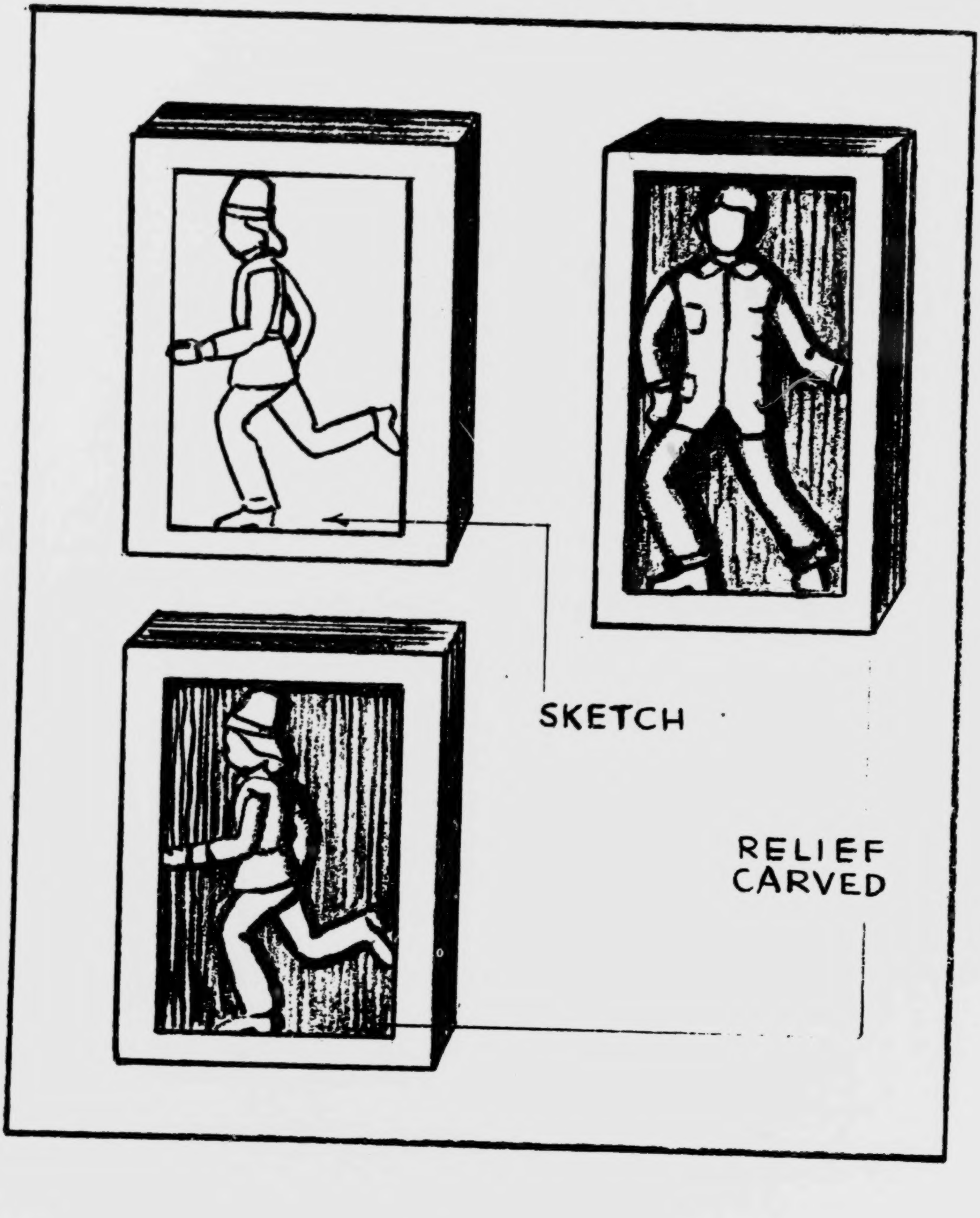

SKETCH
RELIEF CARVED

RELIEF CARVING

PURPOSES

To provide a three-dimensional form which can be developed through the use of several materials. To adapt the human figure to a sculptural use. To recognize the availability of the winter clothed figure in sports action.

PROCESS AND MEDIUM

Relief carving into the shallow block form. The block may be a bar of soap, a plaster block or a clay block.

SUBJECT

The subject suggested is the winter sports figure dressed in heavy clothing. The first contact will be the children themselves who may pose for sketch purposes.

MATERIALS

Large bars of ivory soap, or
Plaster of Paris, or
Clay

Box containers for forming plaster or clay
Assorted tools for carving--nails, pointed sticks, nail files, knives, gauges, and steel pens

PROPOSED SEQUENCE

Choosing the first form of those suggested--bar of soap, plaster of Paris block, clay block.

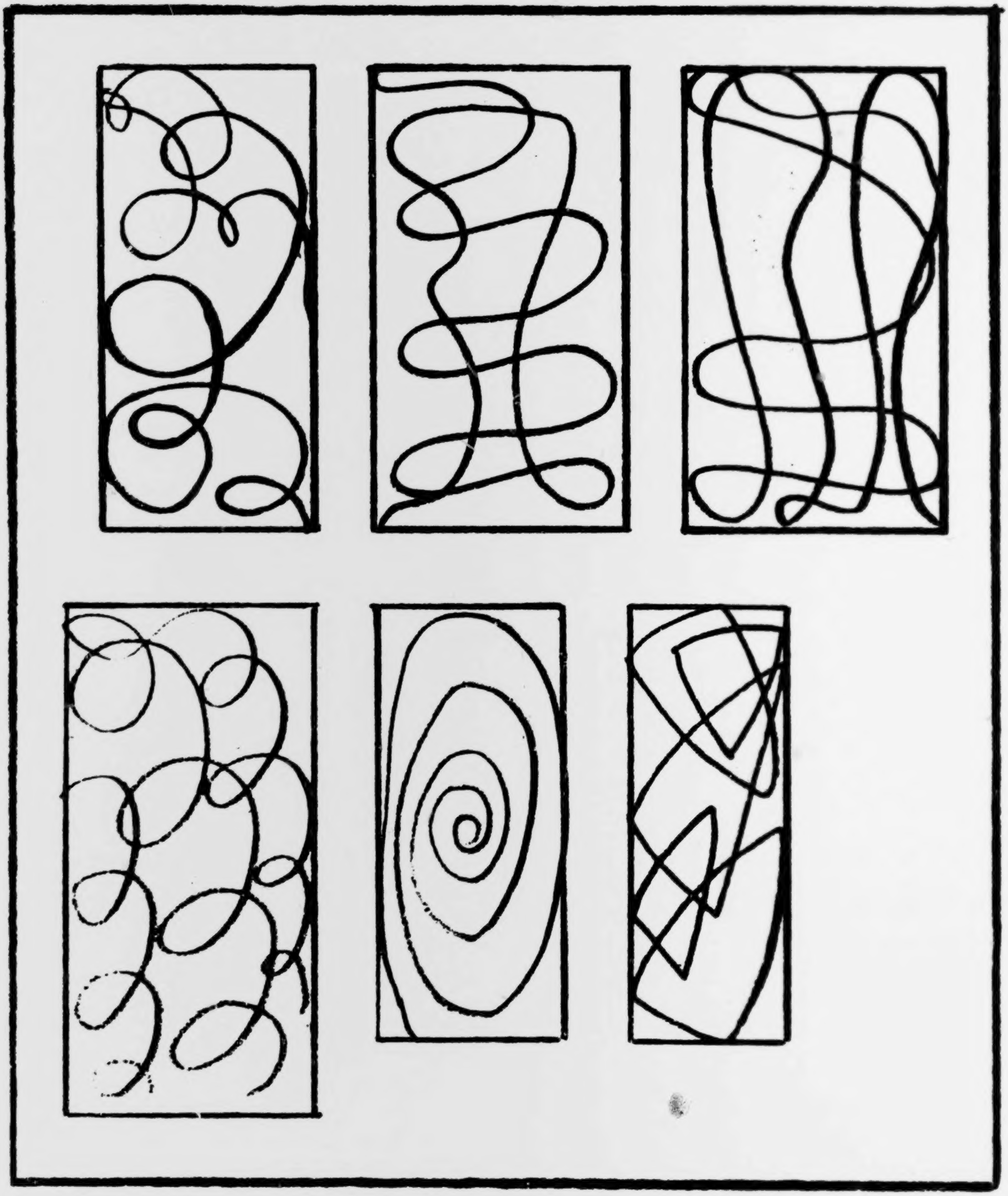
Forming the plaster block by pouring plaster in a ready-made box or a hand made chipboard box approximately 5" x 8" x 1½".

Forming the clay block or slab by rolling out a slab, cutting a 5" x 8" x 1½" piece and allowing it to dry to leather hardness.

Sketching an action figure on a paper the size of the bar or slab.

Tracing figure to the bar or slab.

Incising the form and carving out the background or negative areas.



STRING PRINT

PURPOSES

To provide a design method which involves abstract lines and forms. To introduce a type of print which is relatively new. To familiarize the pupils with some of the basic design principles.

PROCESS AND MEDIUM

This print is an additive type consisting of string built up on a piece of chipboard. The print is repeated in all-over style over a mottled background.

SUBJECT

There is no subject, since the design will consist of abstract string lines and forms.

MATERIALS

Chipboard in long narrow pieces such as 2" x 5", 3" x 7".
String
Adhesive to cement string to cardboard such as household cement,
  airplane cement, white glue.
Brayers
Inking tile
Casein paint or printer's ink
12" x 18" or 18" x 24" manila or white paper
Sponge pieces
Casein or show card paint
Shellac, if available

PROPOSED SEQUENCE

Practicing with string dropping on paper to obtain interesting divisions, large and small.

Dropping a string design on the chipboard and cementing it in place.

Sealing the print with shellac.

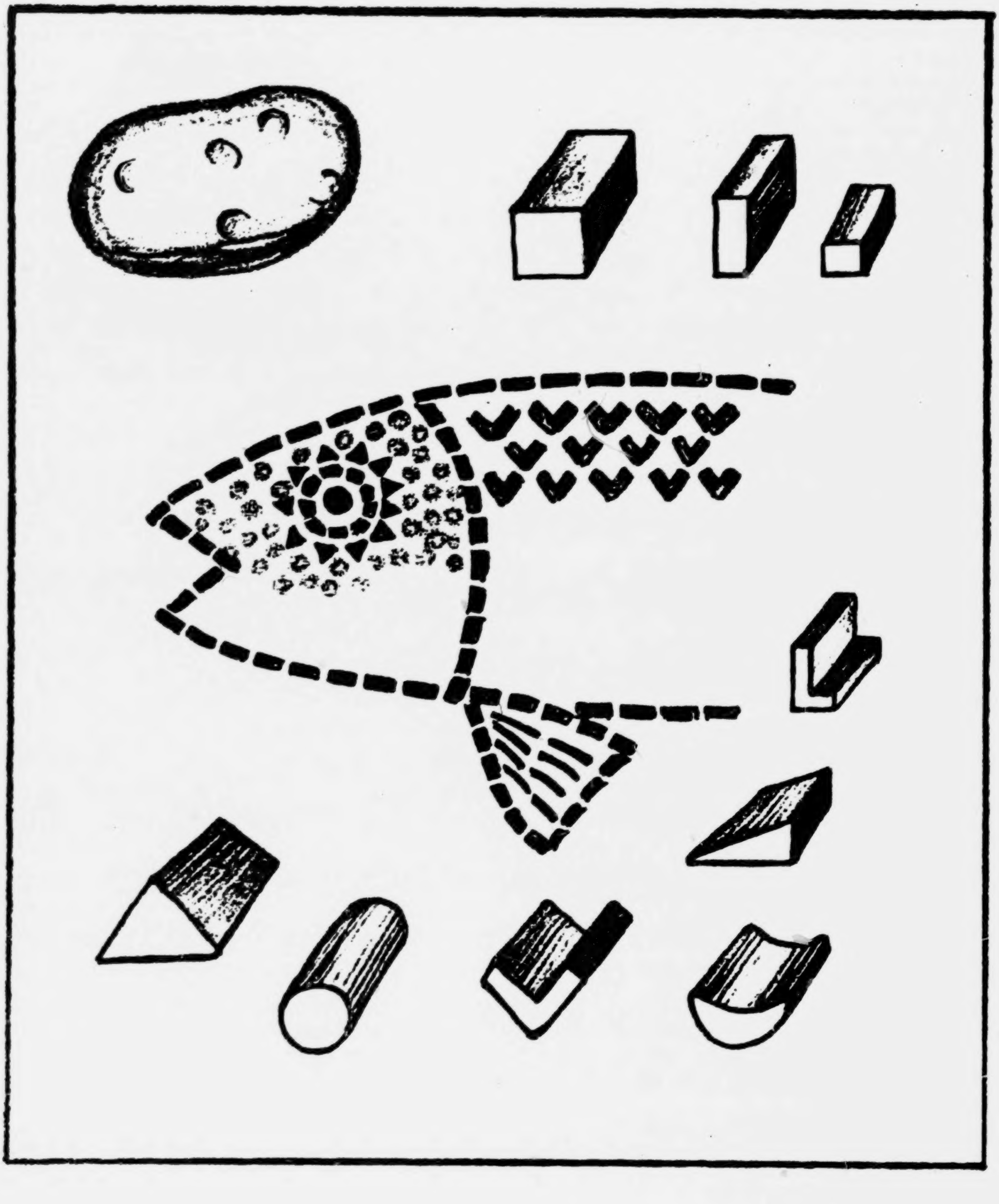
Preparing the decorative and textured background with sponge printing using light values of color on light paper.

Printing the string line design on the prepared paper using a dark color.

NOTE: Practice prints should be tried on cheap paper such as the want ad section of newspaper.

ADDITIONAL ACTIVITY

Time and continued experimenting are needed to produce the best results. There are countless ways in which a design unit may be repeated over a surface.



POTATO CUBE PRINT

PURPOSES

To introduce an inspiring and challenging process which will guarantee a variety of individual outcomes. To present an approach which will couple with themes from the all-over curriculum. To stress the importance of structural knowledge of a category as a basis for meaningful detail and decoration.

MEDIUM

Printing with a potato cube

PREPARATION--SUBJECT MATTER

It will be necessary to select a category as derived from class interest, seasonal topics or class subjects. These may be one of the following single themes: mammals, birds, reptiles, fish, the costumed figure, our homes, plants, etc.

MATERIALS

Potatoes--one for each two pupils
Paring knives
Watercolors
12" x 18" white paper

PROPOSED SEQUENCE

The choice of subject category as suggested above. It must be assumed that the pupils have no knowledge of structure and detail. This can be gained by:

> Observing and sketching from models and specimens as they are available in the classroom, school or museum.
>
> Observing and studying from charts and other pictorial reference.
>
> Information as gained by reading, class discussion and viewing of films.

Sketching of the single object with chalk or single crayon as a preliminary form.

The transfer to another--the final paper--for printing.

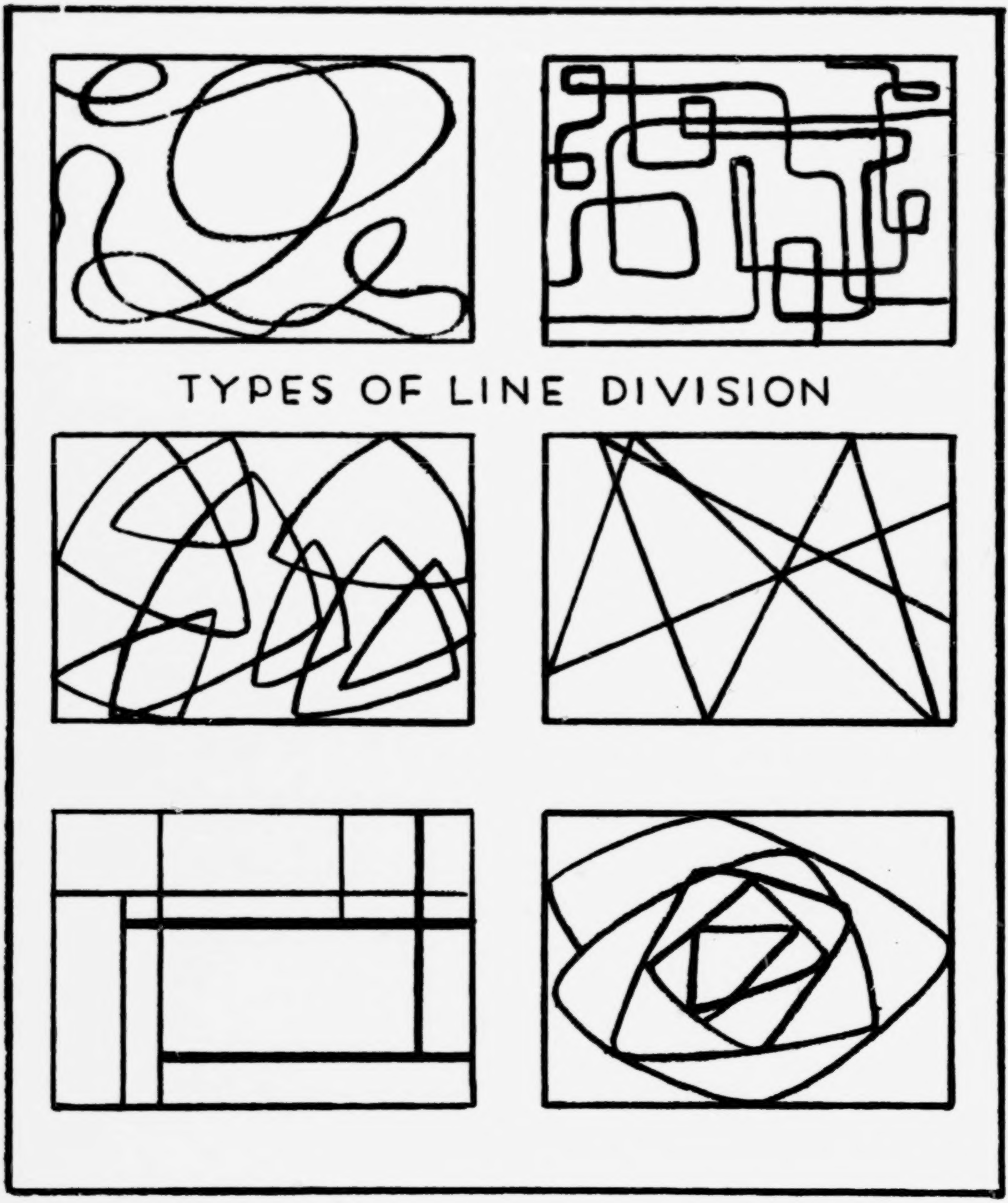
Cutting the ½" potato cube and printing the object outline.

Filling in the inner detail and background.

ADDITIONAL ACTIVITIES

With more experience pupils may do a second panel in these ways:

A large print panel on 18" x 24" paper.
A mural version on wrapping paper in which the subject is repeated.
A printed panel in which the ornament is enhanced by designed cubes.
Printing in reversed values--light, pastel gouache colors on black paper.



TYPES OF LINE DIVISION

DIVIDED SPACE PANELS

PURPOSES

To point the attention to personal experiences of the spring or anticipated experiences of the summer. To provide design-panel forms which would accommodate the various ideas and motifs. To encourage a variety of methods of applying color and pattern. To emphasize the principles of space filling.

PROCESS AND MEDIUM

Divided space panel done in crayon resist or watercolor

SUBJECTS

The subjects may be derived from experience or social studies.
Possibilities include:

- Spring sports
- Signs of spring
- Summer fun at the nearby park (Washington, Garfield, Humboldt, etc.)
- Latin America
- Mexico
- Africa
- China

MATERIALS

12" x 18" or 18" x 24" manila paper
Crayons
Watercolors

PROPOSED SEQUENCE

Selection of the subject area.

Breaking down this subject into specific motifs and examples.

Choosing the type of space division to be employed.

Sketching in the examples to fill the spaces. Use one crayon.

Applying color, either crayon or watercolor.

Applying wash over the crayon where crayon is chosen.

ADDITIONAL ACTIVITY

Doing enlargements from 18" x 24" to full mural size.

FOREIGN LANGUAGE FOR YOU

TO THE TEACHER

In May 1960, the Milwaukee Board of School Directors authorized Spanish instruction by television for all fifth and sixth grade pupils. The allotted forty minutes per week is provided by redistributing a portion of the time previously given to Physical Education, Health, Physical Development, and Art.

The lessons in this guide introduce some new conversational patterns and also include a systematic review of those conversational patterns learned during the previous three semesters.

The purposes of the course are:

To stimulate an interest in learning a foreign language.
To develop the ability to understand and be understood in basic everyday expressions in one of the foreign languages.
To encourage an appreciation of the customs and civilization of peoples whose languages are different from our own.
To enhance learning through a correlation of a foreign language with other phases of the school curriculum such as: social studies, art, music, and physical education.

The lessons, based on familiar everyday expressions, are developed by using the conversational pattern technique. These patterns provide the structures for developing further units of vocabulary.

The basic teaching procedure used in the telecasts follows the methods advocated by the Modern Language Association and the U. S. Office of Education:

"The first presentation of vocabulary and structure is oral without any reference to the printed page, so that the pupils are able to say easily all the material they are going to read. This procedure has the following advantages:

1. The pupil pronounces more accurately by imitation of the spoken sounds and his pronunciation is not influenced by a spelling which may resemble English.

2. Fluency is assured and no time is lost in interpreting new vocabulary, since the pupil already knows what the sentences say and needs only to practice recognizing the written forms as he did when he began reading his own language."[1]

---

[1] Modern Foreign Languages in the Elementary School--Teaching Techniques, Elizabeth Keese, Specialist, Foreign Languages, U. S. Department of Health, Education and Welfare, 1960.

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TO THE TEACHER (continued)

In order that the maximum benefit may be derived from the telecasts the following procedures are suggested for the classroom teacher:

--Prepare the pupils for the telecast by telling them what type of lesson will be presented.

--Read the English translation of the day's lesson in your guide to the pupils. This is to make sure that they understand the meaning of the Spanish sentences they will hear on the telecast.

--Do not pronounce the Spanish expressions for the class prior to the telecast.

--Delay writing the conversational patterns until they have first been shown in print on the telecast.

--Discourage pupils from writing in phonics what is heard on the telecast.

--Confine the use of Spanish in the classroom to those basic language patterns used on the telecast. This will help eliminate common errors made by pupils in pronunciation and grammatical structure.

--Encourage the pupils to carry out the suggestions made on the telecast.

--Use the various Spanish expressions learned with the pupils in appropriate situations during the school day.

--Use the follow-up activities suggested at the end of each lesson.

--Use the record in the following manner:

- Listen to the conversational part of lesson first to hear the rhythm and melody of the conversational patterns.
- Listen to the conversational part of record again for comprehension.
- Play the second part of the lesson that contains the pauses for pupil repetition. Proceed as follows:
  - Entire class imitates the voice on the record.
  - Sections of the class imitate the voice.
  - Individual pupils imitate the voice.

--Encourage pupils to borrow the recordings for home practice. These recordings contain all of the conversational patterns presented in the telecast lessons.

--Encourage interested pupils to borrow the book Fun With Spanish for outside reading.

The studio teacher would appreciate being informed of any Spanish projects, skits or songs prepared by the pupils.

Mrs. Irene Senia, Studio Teacher
Mr. Anthony Gradisnik, Supervisor of
Foreign Languages

FOREIGN LANGUAGE FOR YOU

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PRONUNCIATION

(For Teacher Use Only)

The Spanish alphabet consists of the following thirty letters, all feminine in gender:

Letter	Spanish Name	Letter	Spanish Name	Letter	Spanish Name
a	a	j	jota	r	ere
b	be	k	ka	rr	erre
c	ce	l	ele	s	ese
ch	che	ll	elle	t	te
d	de	m	eme	u	u
e	e	ñ	eñe	v	ve
f	efe	n	ene	w	double u
g	ge	o	o	x	equis
h	hache	p	pe	y	y griega
i	i	q	cu	z	zeta

K and w are found only in words of foreign origin: kilómetro, Washington.

VOWELS

There are five vowel sounds in Spanish. All of them have a pure staccato sound.

Spanish	Approximate English Sound	Examples
a	a in father (ah)	sala, Ana
e	e in set (eh)	el, en
i	i in machine (ee)	sí
o	o in note (oh)	color
u	u in rule (oo)	lunes

CONSONANTS

The letters f, l, m, n, p, and x have the same sounds as in English. B and v are pronounced like the second b in baby.

Spanish	Approximate English Sound	Examples
c	Before a, o, u, or a consonant, pronounced as c in cat	como
c	Before e or i, pronounced as s in same	cinco, cena
ch	ch in child	mucho
d	At the beginning of a word, pronounced as in English	dólar
d	Between vowels and at the end of a word, pronounced as th in these	nada usted
g	Before a, o, u, or a consonant, pronounced as g in get	gusto
g	Before e or i, pronounced as h in have	gente

Spanish	**Approximate English Sound**	**Examples**
h	Always silent	hasta
j	h in hint	junio
ll	y in yes	llama, gallina
ñ	ny in canyon	niño
q	c in cat	qué, quién
r	Strongly trilled at the beginning of a word;	rojo
	slightly trilled in all other positions	padre
rr	Strongly trilled	burro
s	s in say	sombrero
t	t in tent	patio
y	y in yes	mayo
z	s in say	lápiz, zapatos

SYLLABICATION

1. A word has as many syllables as it has vowels or diphthongs: fa-mi-lia, ca-fe-te-ría.
2. A single consonant between two vowels goes with the following vowel: ma-ña-na, pi-ña-ta.
3. Two consonants coming together are generally divided: ven-ta-na, a-lum-no. However, when one of the two consonants is l or r, the consonants are not divided: ha-blar, a-brir.
   And when the consonants are ch, ll, or rr, they are not divided: mu-cha-cho, bu-rro, mu-cho, si-lla.

STRESS

1. Words ending in a vowel, or in n or s, are stressed on the next to the last syllable: SA-la, fa-MI-lia, co-LOR-es.
2. Words ending in a consonant other than n or s are stressed on the last syllable: se-ÑOR, co-LOR.

ACCENTS

1. Words that do not conform to these two rules have a written accent over the vowel to be stressed: lá-piz, pi-za-rrón.
2. Written accents also distinguish words which are spelled alike but have different meanings: sí (yes), si (if); él (he), el (the).

GRAMMAR EXPLANATIONS

The following are a few rules of Spanish grammar for teacher reference only. Grammar, as such, should not be presented to the pupils at this level.

NOUNS

All nouns in Spanish are either masculine or feminine. Masculine nouns are preceded by the definite article "el"; feminine nouns by the definite article "la."

Nouns ending in -a, -d, -z and -ión are usually feminine in gender. For example: la gallina, la pared, la nariz, and la canción. A few exceptions to this rule are: el día, el lápiz, and el mapa.

Nouns ending in -o and letters other than those stated above are usually masculine in gender. For example: el perro, el animal, el color, el pizarrón. One of the exceptions is la mano.

DEFINITE AND INDEFINITE ARTICLES

The definite articles are:

	Singular	Plural
Masculine	el	los
Feminine	la	las

The definite articles must agree in gender and number with the nouns they modify. For example: el libro, los libros; la casa, las casas.

The indefinite articles are:

	Singular	Plural
Masculine	un	unos
Feminine	una	unas

The indefinite articles also must agree in gender and number with the nouns they modify.

FORMATION OF PLURALS

Nouns and adjectives ending in a vowel add -s to form their plurals. For example: la escuela, las escuelas; roja, rojas.

Nouns and adjectives ending in a consonant add -es to form their plurals. For example: el color, los colores; el pizarrón, los pizarrones.

Nouns ending in -z change the -z to -c and add -es. For example: el lápiz, los lápices.

CONTRACTIONS

There are two contractions in Spanish. The preposition "a" (to), when followed by the article "el" (the), is contracted to "al." For example: Yo voy al (a + el) patio de recreo.

"De" (of), when followed by the article "el" (the), is contracted to "del." For example: El color del (de + el) lápiz es rojo.

ADJECTIVES

Descriptive Adjectives. Descriptive adjectives must agree in gender and number with the nouns they modify. For example: El zapato es pardo; Los zapatos son pardos; La blusa es blanca; Las blusas son blancas. Descriptive adjectives usually follow the nouns they modify. For example: Tengo un libro amarillo.

Limiting Adjectives. Limiting adjectives are usually placed before the nouns they modify. For example: Hay cinco libros aquí; Hay muchas personas en mi familia.

PRONOUNS

Personal Pronouns. The personal subject pronouns (yo, nosotros) are frequently omitted in Spanish. For example: (Yo) Tengo una silla; (Nosotros) Tenemos sillas. Usted, however, is usually retained for emphasis. For example: Usted tiene una silla.

PREPOSITIONS

The preposition "a" always follows a verb of action. For example: Yo voy a la escuela.

The preposition "de" is used to denote possession. For example: El libro de José está aquí.

VERBS

Regular Verbs. Regular verbs are divided into three conjugations:

I. hablar, to speak
II. beber, to drink
III. vivir, to live

If the ending (-ar, -er or -ir) of the infinitive is dropped, the stem remains. To this stem are added the personal endings to form tenses.

Present Tense, Indicative Mood

	I. hablar, to speak	II. beber, to drink	III. viver, to live
SINGULAR			
yo	hablo, I speak	bebo	vivo
usted	habla, you (formal) speak	bebe	vive
él ella	habla, he or she speaks	bebe	vive
PLURAL			
nosotros nosotras	hablamos, we speak	bebemos	vivimos
ustedes	hablan, you (formal) speak	beben	viven
ellos ellas	hablan, they speak	beben	viven

Irregular Verbs. Irregular verbs change their endings or sometimes their stems. There are twenty-two irregular verbs in common use in the Spanish language.

USES OF SER AND ESTAR

"Ser" and "estar" both mean "to be." The noun "ser" means "being," and the noun "estado" means "state" or "condition." This basic difference is shown in the use of two verbs. "Estar" is used to denote a temporary condition and to indicate location. For example: Juan está ausente. El libro está en la mesa. In most other instances, the verb "ser" is used.

SPANISH PROPER NAMES

BOYS' NAMES

Adam	Adan
Adolph	Adolfo
Alan	Alano
Albert	Alberto
Alexander	Alejandro
Alfred	Alfredo
Alphonse	Alfonso
Ambrose	Ambrosio
Andrew	Andrés
Anthony	Antonio
Arnold	Arnoldo
Arthur	Arturo
August	Agosto
Bartholomew	Bartolomé
Basil	Basilio
Benedict	Benito
Benjamin	Benjamin
Bernard	Bernardo
Bill	Guillermo
Cecil	Cecilio
Charles	Carlos
Christopher	Cristóbal
Claude	Claudio
Clement	Clemente
Conrad	Conrado
Cornelius	Cornelio
Cyril	Cirilo
Daniel	Daniel
David	David
Dick	Ricardo
Dominic	Domingo
Donald	Romaldo
Edmund	Edmundo
Edward	Eduardo
Ellis	Eliseo
Emanuel	Manuel
Emil	Emilio
Ernest	Ernesto
Eugene	Eugenio
Ferdinand	Fernando
Francis	Francisco
Frank	Pancho
Frederick	Federico
Geoffrey	Geofredo
George	Jorge
Gerard	Gerardo
Godfrey	Godofredo
Gregory	Gregorio
Guy	Guido
Harry	Enriquito
Henry	Enrique
Homer	Homero
Hugh	Hugo
Jack	Juanito
Jacob	Jacob
James	Jaime, Diego
Jasper	Gaspar
Jeremy	Jeremias
Jerome, Jerry	Jerónimo
Joachim	Joaquin
John	Juan
Johnny	Juanito
Jonah	Jonás
Joseph	José
Joe	Pepe
Julius	Julio

BOYS' NAMES (continued)

Lambert	Lamberto
Lawrence	Lorenzo
Larry	Lorenzo
Leo	León
Leonard	Leonardo
Leopold	Leopoldo
Lewis, Louis	Luis
Lucian	Luciano
Luke	Lucas
Luther	Lutero
Manuel	Manuel
Matthew	Mateo
Maurice	Mauricio
Michael	Miguel
Morris	Mauricio
Nicholas	Nicolás
Norman	Normando
Patrick	Patricio
Paul	Pablo
Peter	Pedro
Philip	Felipe
Ralph, Raphael	Rafael
Raymond	Raimundo, Ramón
Richard	Ricardo
Robert	Roberto
Roderick	Rodrigo
Roger	Rogerio
Roland	Rolando
Ronald	Reinaldo
Rudolph	Rudolfo
Rupert	Ruperto
Samuel	Samuel
Simon	Simón
Stephen, Steven	Esteban
Theodore	Teodoro
Thomas	Tomás
Timothy	Timoteo
Tony	Antonio
Victor	Victor
Vincent	Vincente
Walter	Gualtero
William	Guillermo
Zachary	Zacarías

GIRLS' NAMES

Adrian	Adriana, Adrianita
Agatha	Agueda
Agnes	Inés
Alexandra	Alejandra
Alice	Alicia
Amelia	Amelia
Anita	Anita
Ann, Anne	Ana
Antoinette	Antoñita
Antonia	Antonia
Barbara	Bárbara
Beatrice	Beatriz
Belle	Isabel
Bernadine	Bernardina
Bertha	Berta
Bridget	Brígida
Carmen	Carmen, Carmencita
Carol	Carola
Caroline	Carolina
Catherine	Catalina
Cecilia	Cecilia
Charlotte	Carlota

GIRLS' NAMES (continued)

Christine	Cristina
Clara	Clara
Claudia	Claudia
Constantia	Constanza
Delphine	Delfina
Diana	Diana
Dolores	Dolores
Dorothy	Dorotea
Eleanor	Leonor
Elizabeth, Betty	Isabel
Ellen	Elena
Emily	Emilia
Emma	Ema, Manuela, Manuelita
Esther	Ester
Eugenia	Eugenia
Eva	Eva
Florence	Florencia
Frances	Francisca
Frederica	Federica
Gertrude	Gertrudes
Grace	Graciela
Hanna	Ana
Harriet	Enriqueta
Helen	Elena
Henrietta	Enriqueta
Hope	Esperanza
Inez	Inés
Irene	Irena
Isabella	Isabel
Jane, Jean	Juana
Jenny	Juanita
Joan, Joanna	Juana
Josephine	Josefa, Pepita
Joy	Consuela
Judith	Judit
Julia	Julia
Juliet	Julita
Letitia	Leticia
Lily	Azucena
Linda	Linda
Lola	Lola
Lorraine	Lorena
Louise	Luisa, Luisita
Lucy, Lucille	Lucia
Magdalen	Magdalena
Margaret	Margarita
Margery	Margarita
Marianne	Mariana
Martha	Marta
Mary	María
Matilda	Matilde
Maud	Magdalena
Molly	Maria
Nancy	Nela
Pamela	Pamela
Patricia	Patricia
Pauline	Paula, Paulina
Pearl	Perla
Polly	Mariquita
Prudence	Prudencia
Rachel	Raquel
Rebecca	Rebeca
Rita	Rita
Roberta	Roberta, Robertita
Rosalie	Rosalia
Rose	Rosa, Rosita
Sally	Sarita
Sarah	Sara
Sylvia	Silvia
Sophie	Sofía
Stella	Estela

GIRLS' NAMES (continued)

Susan	Susana
Theodora	Teodora
Theresa	Teresa, Terisita
Toni	Tonia
Victoria	Victoria
Violet	Violeta
Virginia	Virginia

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EL DESAYUNO

LESSON 1

BREAKFAST

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today we will begin a unit on food and the different meals. We will learn expressions dealing with breakfast in today's lesson. Listen while I read the English translations. During the telecast listen and watch carefully for actions and objects which will help you understand what is being said in Spanish.

CONVERSATIONAL PATTERNS

¿Qué hace usted?	What are you doing?
Yo como.	I am eating.
¿Le gusta comer?	Do you like to eat?
Sí, me gusta comer.	Yes, I like to eat.
Me gusta comer el desayuno.	I like to eat breakfast.
.... una naranja.	I like to eat an orange.
.... un huevo.	I like to eat an egg.
.... pan tostado.	I like to eat toast.
¿Qué quiere usted comer?	What do you want to eat?
¿....................... para el desayuno?	What do you want to eat for breakfast?
¿................ beber?	What do you want to drink?
Yo quiero comer una naranja.	I want to eat an orange.
.... un huevo.	I want to eat an egg.
.... pan tostado.	I want to eat toast.
.... beber leche.	I want to drink milk.

NEW EXPRESSIONS AND VOCABULARY

¿Qué quiere usted __________?	What do you want ___________?
Yo quiero ___________.	I want ___________.
para el desayuno	for breakfast
comer	to eat
beber	to drink
naranja	orange
huevo	egg
pan tostado	toast
leche	milk

continued. . .

EL DESAYUNO

BREAKFAST

SUGGESTED FOLLOW-UP ACTIVITIES

Discuss with your pupils the role of the pupil in learning a new language.

--Listen carefully to the new Spanish sentence.
--Listen for the rhythm and melody of the sentence.
--Pay close attention to the objects being used. They will help you determine the meaning of what is being said in Spanish.
--Watch carefully the movement of the lips and tongue of the studio teacher.
--Imitate everything heard and seen.
--Practice the sentences until you know them by heart.

Ask pupils to bring pictures of meals representing breakfast, lunch and dinner. These pictures may be used throughout this unit to review the sentences about the different meals.

RECORD:

SPANISH SEMESTER 4, Band 1

EL ALMUERZO

LESSON 2

LUNCH

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today we will review the expressions dealing with breakfast. We will learn how these same expressions can be used in referring to lunch. As always, I will read the English translations to you so you will be familiar with what you will hear in Spanish on the telecast.

CONVERSATIONAL PATTERNS

¿Qué hace usted?	What are you doing?
Yo como.	I am eating.
¿Le gusta comer?	Do you like to eat?
Sí, me gusta comer.	Yes, I like to eat.
Me gusta comer el almuerzo.	I like to eat lunch.
.... un sánguich.	I like to eat a sandwich.
.... de jamón.	I like to eat a ham sandwich.
.... de queso.	I like to eat a cheese sandwich.
¿Qué quiere usted comer?	What do you want to eat?
¿...................... para el alumuerzo?	What do you want to eat for lunch?
¿................ beber?	What do you want to drink?
Yo quiero comer un sánguich.	I want to eat a sandwich.
.... un sánguich de queso.	I want to eat a cheese sandwich.
.... de jamón.	I want to eat a ham sandwich.
.... beber leche.	I want to drink milk.
.... chocolate.	I want to drink chocolate.

CANCIÓN:	SONG:
Me gusta la leche	I like milk
Me gusta el café	I like coffee
Pero más me gustan	But I like
Los ojos de usted.	Your eyes the most.

NEW EXPRESSIONS AND VOCABULARY

almuerzo	lunch
sánguich	sandwich
sánguich de jamón	ham sandwich
sánguich de queso	cheese sandwich
chocolate	chocolate

continued. . .

EL ALMUERZO

LUNCH

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure previously indicated in the section entitled "To The Teacher."

Use the pictures representing the different meals for practice in saying the new patterns. Have the pupils ask questions about these pictures and then call on others to answer.

RECORD:

SPANISH SEMESTER 4, Band 2

LA CENA

LESSON 3

SUPPER

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Are you hungry or thirsty? Today you will learn how Spanish children ask questions such as these. You will also learn how the expressions referring to breakfast and lunch can also be used in speaking of supper. Listen while I give you the English translations. I will not give you the Spanish. You will hear the Spanish expressions on the telecast.

CONVERSATIONAL PATTERNS

¿Tiene usted hambre?	Are you hungry?
¿........... sed?	Are you thirsty?
Sí, yo tengo hambre.	Yes, I am hungry.
.... sed.	Yes, I am thirsty.
¿Qué quiere usted comer?	What do you want to eat?
¿...................... para la cena?	What do you want to eat for supper?
¿................ beber?	What do you want to drink?
Yo quiero comer rósbif.	I want to eat roast beef.
.... legumbres.	I want to eat vegetables.
.... beber leche.	I want to drink milk.
Es bastante.	That's enough.
No puedo más.	I can't any more.

NEW EXPRESSIONS AND VOCABULARY

¿Tiene usted hambre?	Are you hungry?
¿Tiene usted sed?	Are you thirsty?
Yo tengo hambre.	I am hungry.
Yo tengo sed.	I am thirsty.
para la cena	for supper
rósbif	roast beef
legumbres	vegetables
Es bastante.	That's enough.
No puedo más.	I can't any more.

continued. . .

LA CENA

SUPPER

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure previously indicated in the section entitled "To The Teacher."

Select two pupils at a time to dramatize having supper together. The conversation must be conducted in Spanish.

Have the pupils describe the pictures representing the various meals.

RECORD:

SPANISH SEMESTER 4, Band 3

¿SABE USTED ESTO?

LESSON 4

DO YOU KNOW THIS?

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

This is the first of the review lessons. The expressions learned in lessons 1, 2, and 3 will be reviewed. Take out paper and pencil and number your paper to 13. For each number you will select the picture that best describes the sentence you hear.

EXAMEN:

The answer to each question is in parenthesis.

1.	¿Le gusta comer?	(A)	Do you like to eat?
2.	Me gusta comer.	(C)	I like to eat.
3.	Me gusta comer el desayuno.	(F)	I like to eat breakfast.
4.	Me gusta comer una naranja.	(H)	I like to eat an orange.
5.	Yo quiero comer pan tostado.	(I)	I want to eat toast.
6.	Me gusta comer el almuerzo.	(K)	I like to eat lunch.
7.	Yo quiero comer un sánguich de queso.	(A)	I want to eat a cheese sandwich.
8.	Yo tengo sed.	(C)	I am thirsty.
9.	¿Qué quiere usted comer para la cena?	(F)	What do you want to eat for supper?
10.	Yo quiero comer legumbres.	(H)	I want to eat vegetables.
11.	Yo quiero beber leche.	(I)	I want to drink milk.
12.	Yo tengo hambre.	(K)	I am hungry.
13.	No puedo más.	(N)	I can't any more.

continued. . .

¿SABE USTED ESTO?

DO YOU KNOW THIS?

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Have pupils start a picture scrap book that can be illustrated and labeled with the proper Spanish expressions.

Ask the pupils to tell what they have for breakfast, lunch or dinner. Pupils might prepare sample menus first.

Rexograph the crossword puzzle found on the next page.

RECORD:

SPANISH SEMESTER 4, Bands 1, 2, 3, 4

CRUCIGRAMA

1 h	a	c	2 e	■	3 Q	u	i	e	r	o	■	4 b	5 e	b	e	r
a	■	■	l	■	u	■	■	■	■	■	6 L	a	s	■	■	■
7 m	a	s	■	8 L	e	g	u	9 m	b	r	e	s	■	■	10 p	■
b	■	■	11 p	■	s	■	■	i	■	■	■	t	■	12 p	a	13 h
r	■	14 J	a	m	o	n	■	■	15 d	16 e	s	a	y	u	n	o
e	■	■	r	■	■	■	17 g	■	18 e	s	■	n	■	e	■	■
■	19 u	n	a	■	■	■	u	■	■	■	■	t	■	20 d	o	21 s
■	■	■	■	■	22 r	o	s	b	i	f	■	e	■	o	■	a
23 s	e	d	■	■	■	■	t	■	■	■	■	■	24 d	■	■	b
■	■	■	■	25 c	e	n	a	■	■	■	■	26 l	e	c	h	e

HORIZONTALMENTE

1. ¿Qué _________ usted con la mano?
3. Yo _________ comer.
4. Yo quiero _________ leche.
6. _______ niñas están aquí.
7. No puedo _______.
8. Yo como rosbif y _________.
12. Me gusta _______ tostado.
14. El sánguich de _______ está en la mesa.
15. Yo como huevos para el ________.
18. ¿Qué ______ esto?
19. Le gusta comer _______ naranja?
20. Pedro comer _______ sánguiches.
22. Yo quiero comer _______ y legumbres.
23. Yo bebo leche. Yo tengo _______.
25. Son las seis. Yo quiero comer la ______.
26. María tiene sed. Ella bebe ________.

VERTICALMENTE

1. Yo quiero comer. Yo tengo ________.
2. ________ alumno está ausente.
3. Déme un sánguich de jamón y _________.
4. Es ______. No puedo más.
5. _______ un profesor bueno.
6. ¿_______ gusta comer?
9. _______ madre está en casa.
10. El ______ tostado es delicioso.
11. Yo como huevos ______ el desayuno.
12. Es bastante. No _______ más.
13. _______ quiero comer más.
15. ¿Quiere usted comer un sánguich ______ queso?
16. Mi suéter _______ amarillo.
17. No me ______ la soda.
21. ¿______ usted esto?
24. ¿______ qué color es la leche?

LA TELEVISIÓN

LESSON 5

TELEVISION

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today's lesson will concentrate on expressions and vocabulary dealing with the viewing of television. Listen while I read the English translations.

CONVERSATIONAL PATTERNS

Hoy es sábado.	Today is Saturday.
Es el veinte y cinco de marzo.	It is the 25th of March.
Los niños están en la casa.	The children are at home.
Escuchen bien.	Listen carefully.
¿Quiere usted ver la televisión?	Do you want to see television?
¿................ a Popeye el Marinero?	Do you want to see Popeye the Sailor?
Sí. Yo quiero ver la televisión.	Yes, I want to see television.
Sí. .... a Popeye el Marinero.	Yes, I want to see Popeye the Sailor.
¿Tiene usted sed?	Are you thirsty?
Sí, yo tengo sed.	Yes, I am thirsty.
¿Qué quiere usted beber?	What do you want to drink?
Yo quiero beber soda.	I want to drink soda.
Es bastante.	That's enough.

CANCIÓN	SONG
Soy Popeye el Marinero	I'm Popeye the Sailor Man
Soy Popeye el Marinero	I'm Popeye the Sailor Man
Estoy fuerte hasta el fin.	I'm strong to the finish
Porque como mi espinaca	Because I eat my spinach
Soy Popeye el Marinero.	I'm Popeye the Sailor Man.

NEW EXPRESSIONS AND VOCABULARY

¿Quiere usted ver _________?	Do you want to see _________?
la televisión	television

LA TELEVISIÓN

TELEVISION

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Practice the song "Popeye el Marinero." Use the record to help you fit the words to the music.

Ask pupils to make up questions starting with ¿Quiere usted ver la televisión and substituting new nouns in place of la televisión. Other pupils will answer with the statement, Sí, yo quiero ver la televisión or other appropriate statements. Possible nouns that can be substituted are:

la sala de clase
la cafetería
la oficina
la ropa
el calendario
el número
el mapa

RECORD:

SPANISH SEMESTER 4, Band 5

LA RADIO

LESSON 6

RADIO

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Most of you enjoy listening to the radio. Here are some expressions concerning radio programs that you will learn today.

CONVERSATIONAL PATTERNS

Hoy es domingo.	Today is Sunday.
Juan y María están en la casa.	John and Mary are in the house.
Pongan atención.	Pay attention.
¿Qué hace usted?	What are you doing?
Yo escribo.	I am writing.
¿Quiere usted escuchar la radio?	Do you want to listen to the radio?
Ah, sí. Me gusta escuchar la radio.	Oh, yes. I like to listen to the radio.
Vamos a escuchar la radio.	Let's listen to the radio.
.... la música.	Let's listen to the music.
¿Le gusta la radio?	Do you like the radio?
¿........ la música?	Do you like the music?
¿........ el cantante?	Do you like the singer?
Ah sí. ¡Cómo no!	Oh yes. Of course!
Me gusta la radio.	I like the radio.
.... la música.	I like the music.
.... el cantante.	I like the singer.
No me gusta la radio.	I don't like the radio.
.... el cantante.	I don't like the singer.

NEW EXPRESSIONS AND VOCABULARY

¿Quiere usted escuchar ________?	Do you want to listen ________?
Ah, sí.	Oh, yes.
la radio	the radio
la música	the music
el cantante	the singer
¡Cómo no!	Of course!

LA RADIO

RADIO

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Ask pupils to make up questions starting with ¿Quiere usted escuchar la radio? and substitute new nouns in place of la radio. Other pupils will answer with the statement, Ah sí, ¡Cómo no! Yo quiero escuchar la radio. or other appropriate statements. Possible nouns that can be substituted are:

la música
el cantante
la canción
las frases

One word of caution--Stay within the framework of the vocabulary which has been presented on the telecasts.

RECORD:

SPANISH SEMESTER 4, Band 6

VAMOS A PRACTICAR

LET'S PRACTICE

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today we are going to practice using the basic sentences that we have had in previous lessons. This practice will help us understand these expressions more readily when they are spoken. We will also learn how easy it is to broaden our speaking knowledge simply by substituting one or two words in a sentence to change its meaning. Now I shall read these expressions to you in English.

PATTERN PRACTICE

¿Le gusta comer?	Do you like to eat?
¿........ beber?	Do you like to drink?
¿........ escuchar la radio?	Do you like to listen to the radio?
¿........ escuchar al cantante?	Do you like to listen to the singer?
Me gusta comer el desayuno.	I like to eat breakfast.
.... beber la leche.	I like to drink milk.
.... escuchar la radio.	I like to listen to the radio.
.... escuchar al cantante.	I like to listen to the singer.
¿Tiene usted hambre?	Are you hungry?
¿........... sed?	Are you thirsty?
Yo tengo hambre.	I am hungry.
.... sed.	I am thirsty.
¿Quiere usted comer un sánguich?	Do you want to eat a sandwich?
¿............ beber chocolate?	Do you want to drink chocolate?
¿............ ver la televisión?	Do you want to see television?
¿............ escuchar la radio?	Do you want to listen to the radio?
Yo quiero comer un sánguich.	I want to eat a sandwich.
.... beber chocolate.	I want to drink chocolate.
.... ver la televisión.	I want to see television.
.... escuchar la radio.	I want to listen to the radio.
Vamos a escuchar la radio.	Let's listen to the radio.
.... la música.	Let's listen to the music.

VAMOS A PRACTICAR

LET'S PRACTICE

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Play the game ¿Qué le gusta? (What do you like?) by asking pupils the question. Each pupil is to answer in Spanish.

Sample answers:

Me gusta la escuela.
.... el profesor.
.... el sábado.
.... hablar.
.... español.
.... comer.
.... el desayuno.
.... beber.
.... leche.
.... escuchar la radio.
.... ver la televisión.

RECORD:

SPANISH SEMESTER 4, Band 7

¿SABE USTED ESTO?

DO YOU KNOW THIS?

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

This is the second review lesson. Today you will be given a test of ten questions to help you find out how much Spanish you understand. You will need paper and pencil. You will be asked to select the picture that is best described by the expressions you hear.

EXAMEN

The test answers are written in parenthesis.

1.	Hoy es sábado. Es el veinte y cinco de diciembre.	(A)	Today is Saturday. It is the 25th of December.
2.	Los niños están en la casa. Es el treinta de enero.	(D)	The children are in the house. It is the 30th of January.
3.	¿Qué hace usted? Yo escribo.	(F)	What are you doing? I am writing.
4.	Vamos a escuchar la radio. Me gusta escuchar la radio.	(G)	Let's listen to the radio. I like to listen to the radio.
5.	¿Le gusta el cantante? Ah sí. ¡Cómo no!	(J)	Do you like the singer? Oh yes. Of course!
6.	Vamos a escuchar la música. Me gusta este cantante.	(L)	Let's listen to the music. I like this singer.
7.	¿Tiene usted hambre? No. Yo quiero beber leche.	(N)	Are you hungry? No. I want to drink milk.
8.	¿Quiere usted ver la televisión? No. Yo quiero escuchar la radio.	(P)	Do you want to see television? No. I want to listen to the radio.
9.	¿Qué hace usted? Yo como.	(Q)	What are you doing? I am eating.
10.	Es bastante. No puedo más.	(T)	That is enough. I can't any more.

¿SABE USTED ESTO?

DO YOU KNOW THIS?

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."
Check the test results and discuss them with the class.
Rexograph the crossword puzzle found on the next page.

RECORD:

SPANISH SEMESTER 4, Bands 1, 2, 3, 4, 5, 6, 7, 8

CRUCIGRAMA

1 p	u	2 e	d	o	■	3 p	o	4 r	Q	u	e	■	5 m	e	s
i	■	s	■	■	■	■	■	a	■	■	■	■	u	■	■
6 e	s	c	r	i	b	o	■	d	■	7 N	■	■	8 S	o	y
s	■	u	■	■	■	■	■	i	■	a	■	■	l	■	■
■	■	9 c	o	m	e	r	■	o	■	r	■	■	10 c	o	n
■	■	h	■	■	■	■	■	■	11 H	a	s	t	a	■	■
■	12 t	e	l	e	13 v	i	s	i	o	n	■	■	■	■	■
■	■	n	■	■	■	■	■	■	■	j	■	■	■	14 s	■
15 S	u	■	16 p	e	r	o	■	■	17 h	a	18 m	b	r	e	■
í	■	■	■	■	■	■	19 M	e	■	■	i	■	■	d	■

HORIZONTALMENTE

1. Es bastante. No ______ más.
2. Estoy fuerte ________ como mi espinaca.
5. Marzo es un _______ del año.
6. Yo _______ con la mano.
8. Yo _______ alumno.
9. ¿Quiere usted _____ una naranja.
10. Yo como _______ la boca.
11. _______ la vista.
12. ¿Le gusta ver la ________?
15. María no lleva _______ suéter hoy.
16. Me gusta la televisión _______ más me gusta la radio.
17. Yo no quiero comer. Yo no tengo ________.
19. _____ gusta su familia.

VERTICALMENTE

1. Yo ando con los _________.
4. Yo quiero escuchar la ________.
5. Hay buena _______ en la radio.
7. Yo como una _________para el desayuno.
13. ¿Quiere usted _________ la televisión?
14. Yo quiero beber soda. Yo tengo ________.
15. _________, me gusta la soda.
18. Es _________ familia.

EL CINE

LESSON 9

THE MOVIES

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today we shall accompany our Spanish teacher as she takes us on a trip to the movies. We shall learn how to describe such a trip in Spanish. After the telecast we shall take an imaginary trip to our favorite movie, so listen carefully and learn the expressions well. Listen while I give you a description of the trip in English.

CONVERSATIONAL PATTERNS

¿Qué hora es?	What time is it?
Son las cinco.	It is five o'clock.
Yo voy al cine.	I am going to the movies.
¿Quiere usted ir?	Do you want to go?
¿............... al cine?	Do you want to go to the movies?
¿...................... hoy?	Do you want to go to the movies today?
Sí. Yo quiero ir.	Yes. I want to go.
.... al cine.	I want to go to the movies.
.... hoy.	I want to go to the movies today.
¿Dónde está el cine?	Where is the movie?
El cine está en la Avenida Wisconsin.	The movie is on Wisconsin Avenue.
¿Tiene usted su dinero?	Do you have your money?
¿........... los treinta centavos?	Do you have thirty cents?
¿........... palomitas de maíz?	Do you have popcorn?
Sí. Yo tengo mi dinero.	Yes. I have my money.
.... los treinta centavos.	I have thirty cents.
.... palomitas de maíz.	I have popcorn.
¿Le gusta el cine?	Do you like the movies?
Ah, sí. ¡Cómo no!	Oh, yes. Of course!
¡Bueno! Vamos al cine.	Good! Let's go to the movies.

NEW EXPRESSIONS AND VOCABULARY

¿Quiere usted ir?	Do you want to go?
el cine	the movies
al cine	to the movies
la Avenida Wisconsin	Wisconsin Avenue
su dinero	Your money
palomitas de maíz	popcorn

continued. . .

EL CINE

THE MOVIES

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Take imaginary trips to the movies encouraging the pupils to use Spanish only in describing their actions.

Play the game, ¿A dónde quiere ir usted? by asking pupils this question. Each pupil must answer in Spanish in order for his team to gain a point. Possible answers are:

Yo quiero ir al cine.
.... al patio de recreo.
.... a la escuela.
.... a la cafetería.
.... a la oficina.
.... a la sala de clase.
.... a la casa.

RECORD:

SPANISH SEMESTER 4, Band 9

EN LA DISCOTECA

LESSON 10

IN THE RECORD SHOP

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today you will go to a record shop with your Spanish teacher. You will learn how to purchase records in Spanish. You will also learn to sing a favorite Mexican song. Listen carefully and learn the expressions well for we shall practice later. Here are the expressions in English.

CONVERSATIONAL PATTERNS

Hoy es jueves.	Today is Thursday.
Yo voy a la discoteca.	I am going to the record shop.
.... escuchar discos.	I am going to listen to records.
¿Qué es esto?	What is this?
Es un disco.	It is a record.
¿Qué quiere usted?	What do you want?
Yo quiero un disco.	I want a record.
.... escuchar un disco.	I want to listen to a record.
.... mi disco favorito.	I want to listen to my favorite record.
¿Cuál es su disco favorito?	Which is your favorite record?
¿.......... cantante......?	Which is your favorite singer?
Mi disco favorito es La Cucaracha.	My favorite record is "La Cucaracha."
Mi cantante......... Panchito Fabian.	My favorite singer is Frankie Fabian.
Aquí está su disco favorito.	Here is your favorite record.
¡Qué bueno!	How nice!

CANCIÓN: LA CUCARACHA	SONG: THE COCKROACH
La cucaracha, la cucaracha	The cockroach, the cockroach
Ya no puede caminar	Can no longer run
Porque no tiene	Because it doesn't have
Porque le falta	Because it lacks
Gasolina que usar.	Gasoline to use.

continued. . .

EN LA DISCOTECA

IN THE RECORD SHOP

NEW EXPRESSIONS OR VOCABULARY

la discoteca	the record shop
discos	records
Yo voy a escuchar discos.	I am going to listen to records.
¿Cuál es su disco favorito?	Which is your favorite record?
Mi disco favorito es *La Cucaracha*.	My favorite record is "La Cucaracha."
¿Cuál es su cantante favorito?	Which is your favorite singer?
Mi cantante favorito es Panchito Fabian.	My favorite singer is Frankie Fabian.
¡Qué bueno!	How nice!

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the pattern indicated in the section entitled "To The Teacher."

Have each pupil take turns asking the pupil behind him these two questions: ¿*Cuál es su disco favorito*? ¿*Cuál es su cantante favorito*? Each pupil must answer in complete sentences--*Mi disco favorito es________*. *Mi cantante favorito es________*. Skip around the class so pupils do not know when they will be called upon.

RECORD:

SPANISH SEMESTER 4, Band 10

VAMOS A PRACTICAR

LESSON 11

LET'S PRACTICE

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today we are going to practice using the basic sentences that we have had in previous lessons. This practice will help us understand these expressions more readily when they are spoken. We will also learn how easy it is to broaden our speaking knowledge simply by substituting one or two words in a sentence to change its meaning. Now I shall read these expressions to you in English.

CONVERSATIONAL PATTERNS

Vamos a practicar.	Let's practice.
.... las preguntas.	Let's practice the questions.
.... las contestaciones.	Let's practice the answers.
.... leer.	Let's read.
.... las preguntas.	Let's read the questions.
.... las contestaciones.	Let's read the answers.
¿Quiere usted ir al cine?	Do you want to go to the movies?
¿............... a la discoteca?	Do you want to go to the record shop?
¿............... a la escuela?	Do you want to go to school?
Yo quiero ir al cine.	I want to go to the movies.
.... a la discoteca.	I want to go to the record shop.
.... a la escuela.	I want to go to school.
¿Tiene usted su dinero?	Do you have your money?
¿.............. libro?	Do you have your book?
¿.............. lápiz?	Do you have your pencil?
Yo tengo mi dinero.	I have my money.
.... libro.	I have my book.
.... lápiz.	I have my pencil.
¿Cuál es su disco favorito?	Which is your favorite record?
¿..........cantante.......?	Which is your favorite singer?
¿..........animal ....?	Which is your favorite animal?
Mi disco favorito es La Cucaracha.	My favorite record is "La Cucaracha."
..cantante.......... Panchito Fabian.	My favorite singer is Frankie Fabian.
.. animal........... el perro.	My favorite animal is a dog.
Vamos a escuchar el disco.	Let's listen to the record.
.... cantar la música.	Let's sing the music.
.... comer la cena.	Let's eat supper.

continued. . .

VAMOS A PRACTICAR

LET'S PRACTICE

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Make use of magazine or hand drawn pictures and objects in reviewing the nouns in this lesson. Encourage the pupils to use the nouns in complete sentences.

RECORD:

SPANISH SEMESTER 4, Band 11

¿SABE USTED ESTO? LESSON 12

DO YOU KNOW THIS?

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Do you like to speak on the telephone? Do you think you could converse in Spanish on the telephone? You have really learned enough Spanish to do this. Today you are going to hear a telephone conversation in which expressions learned on previous lessons will be used. After the telecast we can practice what we have heard. Listen while I read the conversation in English.

DIALOGUE

	Son las siete.	It is seven o'clock.
	Juan habla por teléfono. .... con Luisa.	John speaks over the telephone. John speaks over the telephone with Louise.
Luisa:	¡Bueno! ¿Quién habla?	Hello. Who is speaking?
Juan:	Habla Juan.	John is speaking.
Luisa:	Ah, Juan. ¿Qué tal?	Oh, John. How is everything?
Juan:	Así, así. ¿Y usted?	So, so. And you?
Luisa:	Yo estoy muy bien, gracias.	I am very fine, thank you.
Juan:	¿Está Pablo en casa?	Is Paul at home?
Luisa:	No, Pablo no está en casa.	No, Paul is not at home.
Juan:	¿Dónde está Pablo?	Where is Paul?
Luisa:	Pablo está en el cine hoy.	Paul is at the movies today.
Juan:	¿El cine?	The movies?
Luisa:	Sí, el cine.	Yes, the movies.
Juan:	¿Qué cine?	What movie?
Luisa:	El cine qué está en la Avenida Wisconsin.	The movie that is on Wisconsin Avenue.
Juan:	¿Quiere usted ir al cine?	Do you want to go to the movies?
Luisa:	No, gracias. No me gusta el cine.	No, thank you. I don't like the movies.

continued. . .

¿SABE USTED ESTO?

DO YOU KNOW THIS?

DIALOGUE (continued)

Juan:	¡Qué lástima! ¿Quiere usted escuchar mis discos?	What a shame! Do you want to listen to my records?
Luisa:	Sí. ¡Cómo no!	Yes. Of course!
Juan:	Yo tengo un disco muy bueno.	I have a very good record.
Luisa:	¡Qué bueno! ¿Cuál es?	How nice! Which is it?
Juan:	Es mi disco favorito. Se llama La Cucaracha.	It is my favorite record. Its name is "La Cucaracha."
Luisa:	Ah, me gusta La Cucaracha.	Oh, I like "La Cucaracha."
Juan:	¡Bueno! Adiós. Hasta pronto.	Good! Good-by. See you soon.
Luisa:	Hasta pronto.	See you soon.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Hexograph copies of the playlet. Assign roles to interested pupils and have them present the playlet to the class.

Ask for two volunteers to carry on an imaginary telephone conversation. The teacher might lead in this and encourage pupils to try it on their own, keeping within the limits of the language patterns taught.

RECORD:

SPANISH SEMESTER 4, Bands 9, 10, 11, 12

MI CASA ES SU CASA

LESSON 13

MY HOUSE IS YOUR HOUSE

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today you will learn how to say your home address in Spanish and at the same time you will be practicing with the numbers from one to one hundred. Have paper and pencil ready.

CONVERSATIONAL PATTERNS

Yo escribo.	I write.
.... los números.	I write the numbers.
.... nuevos.	I write the new numbers.
diez	ten
veinte	twenty
veinte y uno, etc.	twenty-one, etc.
treinta	thirty
treinta y uno, etc.	thirty-one, etc.
cuarenta	forty
cuarenta y uno, etc.	forty-one, etc.
cincuenta	fifty
cincuenta	fifty-one, etc.
sesenta	sixty
sesenta y uno, etc.	sixty-one, etc.
setenta	seventy
setenta y uno, etc.	seventy-one, etc.
ochenta	eighty
ochenta y uno, etc.	eighty-one, etc.
noventa	ninety
noventa y uno, etc.	ninety-one, etc.
ciento	one hundred
¿Dónde vive usted?	Where do you live?
Yo vivo en Milwaukee.	I live in Milwaukee.
.... la Calle Murray, número treinta cuarenta.	I live on Murray Street, number 3040.
.... la Avenida Wisconsin, número ochenta cincuenta.	I live on Wisconsin Avenue, number 8050.
Mi casa es su casa.	My house is your house.

NEW EXPRESSIONS AND VOCABULARY

Números 30-100	Numbers 30-100
Yo vivo en la Calle Murray, número treinta cuarenta.	I live on Murray Street, number 3040.
Yo vivo en la Avenida Wisconsin, número ochenta cincuenta.	I live on Wisconsin Avenue, number 8050.
Mi casa es su casa.	My house is your house.

continued. . .

MI CASA ES SU CASA

MY HOUSE IS YOUR HOUSE

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Dictate the new numbers to the pupils in Spanish. Do this first in numerical sequence. Follow this by dictating the numbers at random. Have the pupils write the number symbols they hear. Check their work by placing the number symbols on the board in the order that you dictated them.

Have pupils draw a map of the community. On this map locate in Spanish the streets, avenues and each pupil's address.

RECORD:

SPANISH SEMESTER 4, Band 13

¿CUÁL ES SU DIRECCIÓN? LESSON 14

WHAT IS YOUR ADDRESS?

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today we will learn how to ask and answer the question, "What is your address?" We will also get more practice with the numbers from one to one hundred. You will need paper and pencil. Listen while I read the expressions in English.

CONVERSATIONAL PATTERNS

Yo veo el mapa.	I see the map.
Yo ando al mapa.	I walk to the map.
¿Dónde vive usted?	Where do you live?
Yo vivo en la Calle Murray.	I live on Murray Street.
.... la Avenida Wisconsin.	I live on Wisconsin Avenue.
¿Cuál es su dirección?	What is your address?
Mi dirección es la Calle Murray, número veinte y cinco treinta.	My address is Murray Street, número 2530.
.... la Avenida Wisconsin, número setenta y dos cuarenta.	My address is Wisconsin Avenue, number 7240.
Mi casa es su casa.	My house is your house.

NEW EXPRESSIONS AND VOCABULARY

¿Cuál es su dirección?	What is your address?
Mi dirección es la Calle Murray, número veinte y cinco treinta.	My address is Murray Street, number 2530.
Mi dirección es la Avenida Wisconsin, número setenta y dos cuarenta.	My address is Wisconsin Avenue, number 7240.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Have pupils take turns going to the community map and telling simple stories about themselves patterned after this example:

Yo soy americano.
Yo soy norteamericano.
Yo soy de los Estados Unidos.
Yo vivo en Milwaukee, Wisconsin.
Yo vivo en la Calle (Avenida) Wisconsin, número once veinte y nueve.

RECORD:

SPANISH SEMESTER 4, Band 14

OTRAS LENGUAS

LESSON 15

OTHER LANGUAGES

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Do you plan on studying a foreign language in junior high school? If so, what language will it be? Listen while I read the translation of today's lesson and you will know of the many languages that are available.

CONVERSATIONAL PATTERNS

¿Cómo se llama este país?	What is the name of this country?
Se llama Francia.	Its name is France.
.... Alemania.	Its name is Germany.
.... Rusia.	Its name is Russia.
.... Italia.	Its name is Italy.
.... Polania.	Its name is Poland.
.... España.	Its name is Spain.
¿Quiere usted escuchar la lengua?	Do you want to listen to the language?
Ah, sí. ¡Cómo no!	Oh, yes. Of course!

NEW EXPRESSIONS AND VOCABULARY

Francia	France
Alemania	Germany
Rusia	Russia
Italia	Italy
Polania	Poland
España	Spain
la lengua	the language

SUGGESTED FOLLOW-UP ACTIVITIES

Discuss with pupils the advantages of studying a foreign language. Material for this discussion can be found on page 79 of this guide.

Have pupils use the world map to locate the countries whose languages they might choose to study. The pupils could use the Spanish patterns: ¿Cómo se llama este país? Se llama Francia, etc. ¿Dónde está Alemania? Alemania está aquí.

RECORD:

SPANISH SEMESTER 4, Band 15

OTRAS LENGUAS

LESSON 16

OTHER LANGUAGES

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today you are going to hear more about foreign languages that are available to you in junior high school.

CONVERSATIONAL PATTERNS

¿Quiere usted escuchar francés?	Do you want to listen to French?
¿...................... alemán?	Do you want to listen to German?
¿...................... ruso?	Do you want to listen to Russian?
¿...................... italiano?	Do you want to listen to Italian?
¿...................... polaco?	Do you want to listen to Polish?
¿...................... español?	Do you want to listen to Spanish?
Ah, sí. ¡Cómo no!	Oh, yes. Of course!

NEW EXPRESSIONS AND VOCABULARY

francés	French
alemán	German
ruso	Russian
italiano	Italian
polaco	Polish
español	Spanish

SUGGESTED FOLLOW-UP ACTIVITIES

Discuss with pupils the foreign languages that are available to them in junior high school. Material for this discussion can be found on page 79 of this guide.

Ask pupils what language they plan to study.

RECORD:

SPANISH SEMESTER 4, Band 16

EN EL RESTAURANTE

LESSON 17

IN THE RESTAURANT

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Do you know that with the Spanish you have already learned that you could order a meal in a Spanish restaurant? Today's lesson will give you practice in ordering a meal in Spanish. Listen while I give you the expressions in English.

CONVERSATIONAL PATTERNS

Yo ando al restaurante.	I go to the restaurant.
.... con mi familia.	I go to the restaurant with my family.
Hoy es mi cumpleaños.	Today is my birthday.
...... el veinte y tres de abril.	Today is the 23rd of April.
Yo llevo ropa nueva.	I wear new clothes.
Mi padre lleva un traje color de café.	My father wears a brown suit.
.. madre ..... un vestido rojo.	My mother wears a red dress.
.. hermano.... una camisa blanca y pantalones negros.	My brother wears a white shirt and black trousers.
¿Qué quiere usted comer, señorita?	What do you want to eat, Miss?
¿................ beber, ...?	What do you want to drink, Miss?
¿Tiene usted rosbif?	Do you have roast beef?
¿........... leche?	Do you have milk?
Yo quiero comer rosbif.	I want to eat roast beef.
.... beber leche.	I want to drink milk.
Yo tengo hambre.	I am hungry.
.... sed,	I am thirsty.
Feliz cumpleaños, señorita.	Happy birthday, Miss.
Gracias.	Thank you.
De nada.	You are welcome.

RIMA: ALIMENTO	RHYME: FOOD
¿Tiene hambre?	Are you hungry?
¿Tiene sed?	Are you thirsty?
Hay pan y leche	There is bread and milk
Para usted.	For you.

EN EL RESTAURANTE

IN THE RESTAURANT

NEW EXPRESSIONS AND VOCABULARY

al restaurante	to the restaurant
traje	suit
vestido	dress

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

After learning the new words and phrases, have pupils work in groups practicing an original skit which takes place in a restaurant. Encourage your pupils to use only those patterns that have been taught to them on the telecasts. This will eliminate errors in pronunciation and in grammatical structure.

Have the pupils memorize the rhyme.

RECORD:

SPANISH SEMESTER 4, Band 17

EN LA TIENDA

LESSON 18

IN THE STORE

EXPLANATION OF TELECAST

Today we are going to see how we can use many of our previously learned expressions in a store. We are also going to learn to say in Spanish "How much does it cost?" Listen while I give you the English version of today's lesson.

CONVERSATIONAL PATTERNS

Yo tengo dinero.	I have money.
.... en la mano.	I have money in my hand.
Yo ando.	I am walking.
.... a la tienda.	I am walking to the store.
Yo veo ropa nueva.	I see new clothes.
...... discos favoritos.	I see favorite records.
...... pasteles deliciosos.	I see delicious pies.
Yo quiero ropa nueva.	I want new clothes.
.... un disco favorito.	I want a favorite record.
.... un pastel delicioso.	I want a delicious pie.
¿Cuánto cuesta el suéter rojo.	How much does the red sweater cost?
¿............. el disco favorito.	How much does the favorite record cost?
¿............. el pastel de banana.	How much does the banana pie cost?
Cuesta tres dólares.	It costs three dollars.
...... cuatro dólares noventa y ocho centavos.	It costs four dollars and ninety-eight cents.
...... setenta y cinco centavos.	It costs seventy-five cents.
Déme el suéter rojo.	Give me the red sweater.
.... el disco favorito.	Give me the favorite record.
.... el pastel de banana.	Give me the banana pie.
Gracias.	Thank you.
De nada.	You are welcome.

NEW EXPRESSIONS AND VOCABULARY

¿Cuánto cuesta?	How much does it cost?
cuesta	it costs
pasteles deliciosos	delicious pies
el pastel de banana	the banana pie

EN LA TIENDA

IN THE STORE

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Use the question--¿Cuánto cuesta? and point to various objects in the classroom. Have pupils give an appropriate answer such as Cuesta tres dólares veinte centavos. Pupils may continue by asking one another the same question.

RECORD:

SPANISH SEMESTER 4, Band 18

LESSON 19

VAMOS A PRACTICAR

LET'S PRACTICE

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today we are going to practice using the basic sentences that we have had in previous lessons. This practice will help us understand these expressions more readily when they are spoken. We will also learn how easy it is to broaden our speaking knowledge simply by substituting one or two words in a sentence to change its meaning. Now I shall read these expressions to you in English.

CONVERSATIONAL PATTERNS

Hoy es el 23 de abril.	Today is the 23rd of April.
.... 30	Today is the 30th of April.
.... 2 .. mayo.	Today is the 2nd of May.
Mi padre lleva un traje negro.	My father wears a black suit.
.. madre ..... un vestido rojo.	My mother wears a red dress.
.. amigo ..... pantalones color de café.	My friend wears brown trousers.
.. hermana.... una blusa nueva.	My sister wears a new blouse.
¿Cuánto cuesta el traje?	How much does the suit cost?
¿............. el pastel?	How much does the pie cost?
¿............. el vestido?	How much does the dress cost?
¿............. el disco?	How much does the record cost?
Cuesta veinte dólares.	It costs twenty dollars.
...... setenta y cinco centavos.	It costs seventy-five cents.
...... quince dólares.	It costs fifteen dollars.
...... cuatro dólares noventa y ocho centavos.	It costs four dollars and ninety-eight cents.

RIMA: LOS MESES	RHYME: THE MONTHS
Treinta días tiene septiembre,	Thirty days has September,
Con abril, junio y noviembre.	With April, June and November.
Veinte y ocho tiene uno	Twenty-eight has one
Y los demás, treinta y uno.	And the rest, thirty one.

NEW EXPRESSIONS AND VOCABULARY

los demás	the rest

VAMOS A PRACTICAR

LET'S PRACTICE

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Place on the chalkboard as many dates as there are rows. Point to a date and have the pupils in each row give the date in a complete sentence in Spanish.

Have a pupil draw the following objects on the chalkboard: suit, pie, dress, record. Then have pupils take turns pointing to each object while asking the question such as ¿Cuánto cuesta el traje? He also must write the price on the board. The class answers by giving the price in a complete sentence. For example, Cuesta cuatro dólares.

RECORD:

SPANISH SEMESTER 4, Band 19

¿SABE USTED ESTO?

LESSON 20

DO YOU KNOW THIS?

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

How much Spanish do you understand? You are going to hear some stories in Spanish today that will test your understanding. After the telecast we can develop our own picture stories.

CUENTOS	STORIES
Yo ando al restaurante	I am going to the restaurant
con mi familia. Hoy es mi	with my family. Today is my
cumpleaños. Hoy es el	birthday. Today is the
veinte y tres de abril. Yo	23rd of April. I
llevo ropa nueva. Mi padre	wear new clothes. My father
lleva un traje color de café.	wears a brown suit.
Mi madre lleva un vestido rojo.	My mother wears a red dress.
Mi hermano lleva una camisa	My brother wears a white shirt
blanca y pantalones negros.	and black trousers.
Yo veo el menú. Yo hablo.	I see the menu. I speak.
Yo tengo hambre. Yo quiero	I am hungry. I want to
comer rosbif. Yo tengo sed.	eat roast beef. I am thirsty.
Yo quiero beber leche.	I want to drink milk.
Yo voy a la tienda. Yo	I am going to the store. I
tengo dinero en la mano. Yo	have money in my hand. I
ando a la tienda. Yo veo	am walking to the store. I see
muchas tiendas. Yo veo	many stores. I see
ropa nueva. Yo veo discos.	new clothes. I see records.
Yo veo pasteles deliciosos.	I see delicious pies.
Yo quiero un suéter, un disco y	I want a sweater, a record and
un pastel. El suéter rojo	a pie. The red sweater

¿SABE USTED ESTO?

DO YOU KNOW THIS?

CUENTOS (continued)

cuesta tres dólares. Mi	costs three dollars. My
disco favorito cuesta	favorite record costs
cuatro dólares noventa y ocho	four dollars ninety-eight
centavos. El pastel de banana	cents. The banana pie
cuesta setenta y cinco centavos.	costs seventy-five cents.
Cuesta cinco dólares setenta	It costs five dollars seventy
centavos por todo.	cents for everything.

NEW EXPRESSIONS AND VOCABULARY

menú	menu
por todo	for everything

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."
Encourage pupils to make their own picture story patterned after the stories in this lesson.
Pupils could use the pictures in their scrapbooks as a focus of their conversations.

RECORD:

SPANISH SEMESTER 4, Bands 17, 18, 19, 20

EN LA FIESTA

LESSON 21

AT THE PARTY

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today we shall begin a review of the expressions and vocabulary that we have studied during the past two years of Spanish. Pupils will present skits on this telecast to help you review. Try to remember at least two sentences that you hear. After the telecast each pupil will tell the class his two sentences. Listen while I read the skits in English.

SKITS

Yo estoy en la casa de María.	I am at Mary's house.
María tiene una fiesta.	Mary is having a party.
Hay muchos amigos aquí.	There are many friends here.
Se divierten mucho.	They are having a very good time.
Vamos a escuchar.	Let's listen.

CONVERSACIÓN: 1

José:	¡Hola, Luisa!	Hello, Louise!
Luisa:	¡Hola, José!	Hello, Joe!
José:	¿Comó está usted?	How are you?
Luisa:	Yo estoy muy bien, gracias. ¿Y usted?	I am very fine, thank you. And you?
José:	Yo no estoy muy bien.	I am not very fine.
Luisa:	¿Qué pasa?	What's the matter?
José:	Me duele la cabeza.	I have a headache.
Luisa:	Pobrecito. ¡Qué lástima!	Poor thing. What a shame!

CONVERSACIÓN: 2

Juanita:	¿Tiene usted hambre?	Are you hungry?
Roberto:	Sí, yo tengo hambre.	Yes, I am hungry.
Juanita:	¿Qué quiere usted comer?	What do you want to eat?
Roberto:	Yo quiero comer un sánguich.	I want to eat a sandwich.

EN LA FIESTA

AT THE PARTY

CONVERSACIÓN: 2 (continued)

Juanita:	¿Quiere usted un sánguich de queso?	Do you want a cheese sandwich?
Roberto:	Sí. Me gusta un sánguich de queso. Muchas gracias.	Yes. I like a cheese sandwich. Many thanks.
Juanita:	De nada.	You're welcome.

CONVERSACIÓN: 3

Lupita:	¿Tiene usted sed?	Are you thirsty?
Tomás:	Sí, yo tengo sed.	Yes, I am thirsty.
Lupita:	¿Qué quiere usted beber?	What do you want to drink?
Tomás:	Me gusta beber chocolate.	I like to drink chocolate.
Lupita:	¡Bueno! Aquí está su chocolate.	Good! Here is your chocolate.
Tomás:	Usted es muy buena. Gracias.	You are very good. Thank you.
Lupita:	De nada. ¿Quiere usted comer un sánguich?	You're welcome. Do you want to eat a sandwich?
Tomás:	No, gracias. Es bastante.	No, thanks. That's enough.

CONVERSACIÓN: 4

Pepe:	¿Quiere usted ver la televisión?	Do you want to see television?
Rosa:	No, yo no quiero ver la televisión. Yo quiero escuchar la radio.	No, I don't want to see television. I want to listen to the radio.
Pepe:	¿Le gusta la radio?	Do you like the radio?
Rosa:	Sí, me gusta la radio.	Yes, I like the radio.
Pepe:	¿Tiene usted un radio en su casa?	Do you have a radio in your house?
Rosa:	Sí, yo tengo un radio.	Yes, I have a radio.
Pepe:	¿De qué color es su radio?	What color is your radio?
Rosa:	Mi radio es rojo.	My radio is red.

continued. . .

EN LA FIESTA

AT THE PARTY

CONVERSACIÓN: 5

Pancho:	¿Le gusta este disco?	Do you like this record?
Linda:	Sí, me gusta. Es mi favorito.	Yes, I like it. It is my favorite.
Pancho:	¿Le gusta el cantante?	Do you like the singer?
Linda:	Sí. ¡Cómo no! Él es mi favorito.	Yes. Of course! He is my favorite.
Pancho:	Vamos a escuchar el disco.	Let's listen to the record.
Linda:	¡Ah, qué buena música!	Oh, what good music!
Pancho:	Sí, es verdad. El cantante es bueno, también.	Yes, that's right. The singer is good, also.

CONVERSACIÓN: 6

Elena:	¿Dónde vive usted?	Where do you live?
Pablo:	Yo vivo en la Calle veinte y cuatro.	I live on 24th Street.
Elena:	¿Cuál es su dirección?	What is your address?
Pablo:	Mi dirección es Calle veinte y cuatro, número doce treinta. ¿Dónde vive usted?	My address is 24th Street, number 1230. Where do you live?
Elena:	Yo vivo en la Calle Park.	I live on Park Street.
Pablo:	¿Cuál es su dirección?	What is your address?
Elena:	Mi dirección es Calle Park, número cincuenta cuarenta.	My address is Park Street, number 5040.

EN LA FIESTA

AT THE PARTY

CONVERSACIÓN: 7

Miguel:	¿Quiere usted ir al cine el lunes?	Do you want to go to the movies Monday?
Susana:	Sí. ¡Cómo no! Me gusta ir al cine. ¿Qué cine?	Yes. Of course! I like to go to the movies. What movie?
Miguel:	El cine que está en la Avenida Wisconsin. ¿Le gusta comer palomitas de maíz?	The movie that is on Wisconsin Avenue. Do you like to eat popcorn?
Susana:	Sí. ¡Cómo no!	Yes. Of course!
Miguel:	¿Le gusta comer palomitas de maíz en el cine?	Do you like to eat popcorn in the movies?
Susana:	Sí. Me gusta comer palomitas de maíz en el cine.	Yes. I like to eat popcorn in the movies.
Miguel:	¡Bueno! Vamos al cine el lunes.	Good! Let's go to the movies Monday.
Susana:	Está bien.	That's fine.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Have each pupil tell the class the two sentences he remembered from the skits presented on the telecast.

RECORD:

SPANISH SEMESTER 4, Band 21

LOS NIÑOS PRACTICAN

LESSON 22

THE CHILDREN ARE PRACTICING

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Have you realized how many different conversations you can carry on with the Spanish you have learned so far? Today you will hear eight different dialogues to refresh your memory.

SKITS

Los niños están en la sala de clase.	The children are in the classroom.
Los niños practican.	The children are practicing.
Vamos a escuchar.	Let's listen.

CONVERSACIÓN: 1

Alicia:	¿Cómo se llama usted?	What is your name?
Felipe:	Me llamo Felipe, a sus órdenes. ¿Cómo se llama usted?	My name is Phillip, at your service. What is your name?
Alicia:	Me llamo Alicia, a sus órdenes. ¿Cómo está usted, Felipe?	My name is Alice, at your service. How are you, Phillip?
Felipe:	Yo estoy muy bien, gracias. ¿Y usted?	I am very fine, thank you. And you?
Alicia:	Así, así, gracias.	So, so, thank you.

CONVERSACIÓN: 2

Sara:	Vaya a la mesa, por favor.	Go to the table, please.
Luis:	Yo voy a la mesa.	I am going to the table.
Sara:	Vaya a la ventana, por favor.	Go to the window, please.
Luis:	Yo voy a la ventana.	I am going to the window.
Sara:	Vaya al pizarrón, por favor.	Go to the chalkboard, please.
Luis:	Yo voy al pizarrón.	I am going to the chalkboard.
Sara:	Vaya a la silla, por favor.	Go to the chair, please.
Luis:	Yo voy a la silla.	I am going to the chair.

LOS NIÑOS PRACTICAN

THE CHILDREN ARE PRACTICING

CONVERSACIÓN: 3

Ricardo:	¿Tiene usted un libro?	Do you have a book?
Carmen:	Sí, yo tengo un libro. Aquí está mi libro.	Yes, I have a book. Here is my book.
Ricardo:	¿Tiene usted un lápiz?	Do you have a pencil?
Carmen:	Sí, yo tengo un lápiz. Yo tengo un lápiz aquí en la mesa.	Yes, I have a pencil. I have a pencil here on the desk.
Ricardo:	¿Tiene usted un papel?	Do you have a paper?
Carmen:	No, yo no tengo un papel.	No, I don't have a paper.

CONVERSACIÓN: 4

Stela:	¿Cuántas personas hay en su familia?	How many persons are there in your family?
Ramón:	Hay seis personas en mi familia. Hay mi padre, mi madre, mis dos hermanos, una hermana y yo. ¿Cuántas personas hay en su familia?	There are six persons in my family. There is my father, my mother, my two brothers, a sister and I. How many persons are there in your family?
Stela:	Hay tres personas en mi familia. Hay mi padre, mi madre, y yo.	There are three persons in my family. There is my father, my mother, and I.

CONVERSACIÓN: 5

Carolina:	¿Cuáles son los días de la semana?	What are the days of the week?
Guillermo:	Los días de la semana son lunes, martes, miércoles, jueves, viernes, sábado y domingo. Yo voy a la escuela el lunes, el martes, el miércoles, el jueves, y el viernes. ¿Cuáles son los meses del año?	The days of the week are Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. I go to school Monday, Tuesday, Wednesday, Thursday, and Friday. What are the months of the year?

continued. . .

LOS NIÑOS PRACTICAN

THE CHILDREN ARE PRACTICING

CONVERSACIÓN: 5 (continued)

Carolina:	Los meses del año son enero, febrero, marzo, abril, mayo, junio, julio, agosto, septiembre, octubre, noviembre, diciembre.	The months of the year are January, February, March, April, May, June, July, August, September, October, November, December.

CONVERSACIÓN: 6

Teresa:	Yo escribo los números.	I am writing the numbers.
Stefano:	Yo escribo los números.	I am writing the numbers.
Teresa:	Yo escribo los números cero, uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez, once, doce, trece, catorce, quince.	I am writing the numbers zero, one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen.
Stefano:	Yo escribo los números diez y seis, diez y siete, diez y ocho, diez y nueve, veinte, treinta, cuarenta, cincuenta, sesenta, setenta, ochenta, noventa, ciento.	I am writing the numbers sixteen, seventeen, eighteen, nineteen, twenty, thirty, forty, fifty, sixty, seventy, eighty, ninety, one hundred.
Teresa:	¿Qué hora es, Stefano?	What time is it, Steven?
Stefano:	Es la una. ¿Qué hora es, Teresa?	It is one o'clock. What time is it, Theresa?
Teresa:	Son las siete.	It is seven o'clock.

CONVERSACIÓN: 7

Arturo:	¿Qué lleva usted?	What are you wearing?
Gloria:	Yo llevo una blusa.	I am wearing a blouse.
Arturo:	¿De qué color es su blusa?	What color is your blouse?
Gloria:	Es roja. ¿Qué lleva usted?	It is red. What are you wearing?
Arturo:	Yo llevo un suéter?	I am wearing a sweater.
Gloria:	¿De qué color es su suéter?	What color is your sweater?
Arturo:	Es blanco.	It is white.

LOS NIÑOS PRACTICAN

THE CHILDREN ARE PRACTICING

CONVERSACIÓN: 8

Dolores:	¿Qué hace usted?	What are you doing?
Jorge:	Yo escribo con la mano. ¿Qué hace usted?	I am writing with my hand. What are you doing?
Dolores:	Yo hablo con la boca. ¿Qué hace usted?	I am speaking with my mouth. What are you doing?
Jorge:	Yo ando con los pies. ¿Qué hace usted?	I am walking with my feet. What are you doing?
Dolores:	Yo veo con los ojos. ¿Qué hace usted?	I see with my eyes. What are you doing?
Jorge:	Yo como con los dientes.	I am eating with my teeth.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Rexograph copies of the conversations. Assign roles to interested pupils and have them present the skits to the class. Have each group listen carefully to its part on the Spanish record to insure correct pronunciation.

RECORD:

SPANISH SEMESTER 4, Band 22

¿SABE USTED ESTO?

LESSON 23

DO YOU KNOW THIS?

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today you will be given a test. Take out paper and pencil and number your paper to 15. In each question you will be asked to select a picture that is best described by the expressions that you hear.

EXAMEN:

1.	Es un huevo y una naranja.	(A)	It is an egg and an orange.
2.	Me llamo Pedro. Yo vivo en los Estados Unidos.	(C)	My name is Peter. I live in the United States.
3.	¿Cómo está usted? Yo no estoy muy bien.	(F)	How are you? I am not very fine.
4.	Yo soy profesora. Yo estoy en la sala de clase.	(G)	I am the teacher. I am in the classroom.
5.	María está presente. Luisa está ausente.	(J)	Mary is present. Louise is absent.
6.	¿Tiene usted un libro? Sí, yo tengo un libro.	(L)	Do you have a book? Yes, I have a book.
7.	Yo escribo los números en el pizarrón.	(B)	I am writing the numbers on the chalkboard.
8.	Mi padre está en el cine. Hoy es el cuatro de julio.	(D)	My father is at the movies. Today is the 4th of July.
9.	Yo llevo una blusa, una falda y un suéter.	(E)	I am wearing a blouse, a skirt and a sweater.
10.	Yo hablo por teléfono. Yo hablo con mi amigo.	(G)	I am speaking on the telephone. I am speaking with my friend.
11.	Yo ando a la discoteca.	(I)	I am walking to the record shop.
12.	Yo marco el número de teléfono. El número es diez veinte.	(L)	I dial the telephone number. The number is 1020.
13.	¿Qué pasa? Me duele el diente.	(M)	What's the matter? My tooth aches.
14.	¿De qué color es la mesa? La mesa es blanca.	(P)	What color is the table? The table is white.
15.	¿Le gusta pastel de banana? No, no me gusta.	(R)	Do you like banana pie? No, I don't like it.

¿SABE USTED ESTO?

DO YOU KNOW THIS?

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Check the test results and discuss them with the class. The studio teacher would appreciate receiving the class results.

RECORD:

SPANISH SEMESTER 4, Band 23

¿SABE USTED ESTO? LESSON 24

DO YOU KNOW THIS?

EXPLANATION OF TELECAST BY CLASSROOM TEACHER

Today you will be given two types of tests. The first one will be a true-false test and the second will test your understanding of short paragraphs given orally. Take out paper and pencil and number your paper to 13.

EXAMEN: SÍ O NO

1.	Yo como pan tostado.	(T)	I eat toast.
2.	La naranja es roja.	(F)	The orange is red.
3.	Los días de la semana son lunes, martes, miércoles, jueves, viernes, sábado y domingo.	(T)	The days of the week are Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday.
4.	Hay diez meses en un año.	(F)	There are ten months in a year.
5.	Me llamo señora Brown. Yo soy profesora.	(T)	My name is Mrs. Brown. I am a teacher.
6.	¿Qué hora es? Son las doce. Yo voy a la escuela.	(T)	What time is it? It is twelve o'clock. I am going to school.
7.	¿Qué hora es? Es la una. Yo como la cena.	(F)	What time is it? It is one o'clock. I am eating supper.
8.	Hay noventa niños en su sala de clase.	(F)	There are ninety children in the classroom.
9.	Yo llevo un suéter.	(T)	I am wearing a sweater.
10.	Yo veo con la mano.	(F)	I see with my hand.

EXAMEN: PARAGRAPH COMPREHENSION

Hoy es domingo. Es el 23 de enero. Juan y María están en la casa. Juan habla por teléfono.	Today is Sunday. It is the 23rd of January. John and Mary are in the house. John is speaking on the telephone.

¿SABE USTED ESTO?

DO YOU KNOW THIS?

EXAMEN: PARAGRAPH COMPREHENSION (continued)

Yo escribo los números. Yo escribo en el papel. Yo escribo los números 30, 40, 50, 60.	I am writing the numbers. I am writing on the paper. I am writing the numbers 30, 40, 50, 60.
Me llamo Pedro. Yo tengo hambre y yo como un sánguich. Mi hermana tiene sed. Ella bebe leche.	My name is Peter. I am hungry and I am eating a sandwich. My sister is thirsty. She is drinking milk.

SUGGESTED FOLLOW-UP ACTIVITIES

Play the record. Follow the procedure indicated in the section entitled "To The Teacher."

Check and discuss the test with the pupils. The studio teacher would appreciate receiving the class results.

RECORD:

SPANISH SEMESTER 4, Band 24

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CORRELATING SPANISH WITH OTHER AREAS

Songs of Spanish origin or influence are very rhythmical and form a part of the music program in the fifth and sixth grades. The following suggestions might be explored as possible classroom activities throughout the entire semester:

Make rhythm instruments to accompany the songs of Latin America. American Singer, Book 5, pp. 108-109, contains instructions for making instruments such as: claves, castanets and bone rattles. One of many possible songs suited for accompaniment might be, "Rice With Milk" listed on page 111 of the same song book.

Plan a fiesta in which some Latin American songs and dances can be used. Additional information and instructions are contained on page 160 of the book, Music Everywhere.

Rote sing the songs of our Latin American neighbors. Many simple tunes can be found in the following books:

- American Singer
- Music Everywhere
- Singing in Harmony

Compose a simple melody with lyrics based on a Spanish conversational pattern.

Listen to Spanish songs found in the recordings which accompany the American Singer book.

Produce creative art work motivated by the Spanish telecast. The following suggestions might apply for the entire semester:

Paint memory pictures of telecast incidents which contained special action or dramatics. This may be a group action or a costumed figure.

Draw word recognition posters using the picture symbol with the Spanish word. A good poster media such as colored paper should be used.

Make drawings and paintings depicting live situations of communication in the Spanish language. The conversational expression would be written or lettered under the drawing or painting.

Letter charts and bulletins in Spanish.

CORRELATING SPANISH WITH OTHER AREAS (continued)

Draw a map of the Latin-American countries showing their capitals and leading commodities.

Prepare a bulletin board display depicting:
Latin-American sports.
Customs of Spanish speaking countries.
Festive costumes.
Latin-American heroes.

Create drawings with the appropriate conversational patterns written in caption form below each drawing.

Create individual projects in celebration of Pan American Day (April 14). Some suggestions are: a model of Panama Canal, displays of the flags of the Pan American countries, and collections of currency or coins of the various countries.

Practice Latin American folk dancing as suggested and demonstrated by the Physical Education Department.

FOREIGN LANGUAGE STUDY

The following information concerning the study of foreign languages in the junior and senior high school is included in the hope that it will help the teacher in the elementary grades to obtain a more complete understanding of the foreign language program.

The outline of the junior high school curriculum adopted by the Board of School Directors on March 9, 1961, contains the following statement relative to seventh and eighth grade instruction in foreign language:

> "Elective for pupils with achievement in the English language arts adequate to predict success in a foreign language."

In determining which pupil may be permitted to enroll in a foreign language, the following criteria should be considered:

- Overall achievement in English language arts is such that the pupil can afford to take time away from English to study a foreign language. This should be indicated by:
    a) Judgment of sixth grade teacher and/or elementary school principal.
    b) Results of standardized tests. (Pupil should have a good, thorough language arts foundation in terms of his ability.)
- Demonstration of a special interest in languages as indicated by interest in word derivations, semantics, language patterns, cultures of other lands, and the like.
- Overall educational progress sufficiently adequate in terms of pupil's ability to obviate the necessity for any special or remedial class instruction.

The Milwaukee Public Schools "Handbook for Junior High School Teachers" includes this description of the foreign language program in the junior high schools:

> "The study of a foreign language fosters an improved understanding of peoples whose cultures differ from our own, and whose point of view is difficult to understand without some knowledge of the factors which produce it. Increased ease of communication between remote parts of the globe and the ever-widening role undertaken by the United States in world affairs indicate the desirability of studying the language and culture of peoples of other countries.

FOREIGN LANGUAGE STUDY (continued)

Through the study of a foreign language a whole new world of enriching experiences is open for exploration by the pupil. He develops the fundamental skills of understanding, speaking, reading, and writing a language that is different from his own. He discovers that language plays an important part in attaining insight and understanding regarding the entire culture of a people. Thus besides the practical values inherent in learning a foreign language, the pupil finds that its study contributes to his general educational growth.

Seventh grade pupils whose achievement in the English language arts is adequate to predict success in a foreign language may be permitted to select one of the following languages: French, German, Italian, Polish, Russion, or Spanish. If a pupil declines to begin a foreign language in grade seven, he must defer his selection until grade nine. At the ninth grade level, Latin may be included as a foreign language offering."

PEN PAL AGENCIES

National Bureau of Educational Correspondence
Mr. Harley D. Oberhelman, Director ONCE
Department of Foreign Languages
Texas Technological College
Lubbock, Texas

Around the World Friends
550 Fifth Avenue
New York 19, New York

Pen Pals, Children's Plea for Peace
World Affairs Center
University of Minnesota
Minneapolis 14, Minnesota

Friendship among Children and Youth
220 Fifth Avenue
New York 1, New York

International Friendship League, Inc.
Miss Edna MacDonough, Executive Secretary
40 Mt. Vernon Street
Beacon Hill
Boston, Massachusetts

International Students Society
Mr. N. H. Crowell, Director
Hillsboro, Oregon

Inter-Scholastic Correspondence
Student Forum on International Relations
P.O. Box 733
San Francisco, California

Student Letter Exchange
Waseca, Minnesota

Youth of All Nations
16 Street Luke's Place
New York 14, New York

English Club
Jirón Carabaya 1117
Oficina 6
Lima, Perú

Servico do Correspondencia Escolar Internacional
Dona Edmea Dias, Secretaria do Servico
de Correspondéncia Escolar Internacional
Casa do Estudante do Brasil
Rua Santa Luzia 305
Rio de Janeiro, Brazil

Office of Private Cooperation
N. S. Information Agency
1734 New York Avenue, N. W.
Washington 25, D. C.

World Tape Pals
Mr. Harry Matthews, Secretary
P. O. Box 9211
Dallas, Texas

Voicepondence Club
Noel, Virginia

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MUSIC FOR YOU

TO THE TEACHER

In the elementary school there is a 100-minute weekly time allotment for instruction in music. The Music Department recommends that one-fifth of this time, or 20 minutes each week, be used for listening lessons based on the telecast and the RCA record albums supplied each building.

The time spent by the teacher and the class in viewing the telecast is considered a part of the allotted time for music instruction.

GENERAL PURPOSE

To acquaint young people with the appearance, sound and tone quality of the instruments of the orchestra.

To show how each instrument is played.
  What vibrates to produce the tone
  How the vibration is produced
  How the pitch is altered

TEACHER PREPARATION

In preparation for using these lessons, the following recommendations are made:

Consult the manual for the necessary preparations and for the classroom activities to follow each lesson.

Locate and become personally acquainted with:

- RCA Instruments of the Orchestra Charts. A set has been supplied each building.
- Set of records "The Instruments of the Orchestra" - Milton Cross
- RCA Victor Record Albums
  - Listening Activities Volumes 4 and 5
  - Rhythmic Activities Volume 4
- GOOD READING--the 1960 basic book catalog for grades 4-8, music section pp. 46-53.

Display a picture of the featured instrument or instruments in each lesson before and after the telecast.

TO THE TEACHER (continued)

ACTIVITIES FOLLOWING THE TELECAST

Play the recordings listed at the end of each lesson.

Encourage pupils to:

- Listen to broadcasts and telecasts which present orchestras, bands and other instrumental performers
- Attend concerts
- Read and report on the history or instruments and the lives of famous composers
- Make music notebooks
- Build a vocabulary list of musical terms.

Miss Roberta L. Best,
Supervising Assistant, Music

THE SYMPHONY ORCHESTRA[1]

In the first twelve lessons we have been introduced to the conductor of the orchestra and his score (the music from which he works) and the instruments of three of the four orchestra families of instruments: Woodwinds, Strings and Brass. The first lesson this semester will acquaint us with the last family.

Percussion: all instruments played by hitting

The last three lessons will be on the following:

Symphony Orchestra
Piano
Band

THE WOODWIND FAMILY

The flute and piccolo are in a class by themselves in that the vibrations are caused by blowing against the opposite edge of an open hole. This is similar to producing a sound by blowing across the top of a bottle. The other woodwinds use reeds to produce the vibrations--a single reed and mouthpiece for the clarinet and double reeds for the oboe and bassoon. In the brass family the vibrations are originated by the lips of the performer. Vibrations in the string family are produced by the strings.

As we go into our study of the instruments of the orchestra, become familiar with the following terms.

Key: Mechanism for opening and closing a hole.
Pad: A piece of felt, covered with a thin membrane, for covering a hole so that it is airtight.
Pitch: The highness or lowness of a musical sound as determined by the speed of the vibrations.
Scale: Series of tones, ascending or descending, in order of pitch, according to a specified scheme.

The clarinet is the most common and most popular woodwind instrument. Clarinets are played with a single reed attached to a mouthpiece. The same is true of Saxophones. While the Saxophone (capitalized because it is named after its inventor, Adolphe Sax) is seldom called for by the symphonic composer, it is widely used in bands and dance orchestras.

The main differences in tone quality between clarinets and Saxophones result from the fact that clarinets are cylindrical while Saxophones are conical.

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[1] Excerpts from Manual for Teachers--The Wisconsin School of the Air; Television Programs for Schools, Fall, 1959.

THE WOODWIND FAMILY (continued)

The origins of the names of the oboe and English horn are interesting. Early double reed instruments were popular on the Continent before becoming common in England. The word oboe is an anglicized pronunciation of the French words haut bois meaning high wood. The alto instrument of the double reed group was not straight in shape like the oboe, but was curved or angular, and was known as cor anglé or angle horn. Horn in this sense is used loosely, and sometimes modern players refer to their instruments as horns even though they play woodwinds or even strings. The French word anglé was strangely misinterpreted as being anglais (English), and the instrument came to be known in England as an English horn, although it is not English, nor is it strictly a horn.

The bass member of the woodwind family is called, appropriately, the bassoon. The Italian name for this instrument is fagotto, the Italian word for a bundle of sticks, which it is supposed to resemble.

In the hands of a skilled performer, the bassoon is sweet and appealing in the upper register, and richly sonorous in the middle and lower tones. Although, like the oboe and English horn, the bassoon is a double reed instrument, the tone quality is much less penetrating. The sound of a bassoon is often harder to recognize than that of the other woodwinds, except when played in its lower range, because the higher tones are so self-effacing and because it blends so well with other instruments.

The contrabassoon produces the lowest sounds of the entire symphony orchestra--down to the lowest B flat on the piano. It's closest rival in this regard is the bass viol, or contrabass, which goes to the lowest E on the piano. With a special extension device it can go even lower. The contrabassoon is played by one of the bassoon players.

From piccolo to the contrabassoon, the woodwinds represent the highest and lowest sounds in a symphony orchestra. Tones are produced by blowing across an open hole, by single reeds and by double reeds.

THE STRING FAMILY

Almost a third of a large symphony orchestra consists of violins. This, together with the large number of other stringed instruments, helps give the orchestra its wonderfully rich and sonorous sound.

The various parts of the violin will be shown and defined: the scroll, tuning pegs, peg box, neck, fingerboard, shoulders, holes, bridge, and tailpiece. Pupils will have a close look at the bow, with its frog, screw, and horse hair.

THE SYMPHONY ORCHESTRA

THE STRING FAMILY (continued)

The shape, design and proportion of the violin were established about 250 years ago and have not been improved upon since. All modern violins are patterned after instruments made by those early masters, most of whom were Italians.

Special effects of interest on the violin are the vibrato, which makes the violin sound more like a human voice, and the playing of the strings by plucking, called pizzicato.

The violin is extremely versatile, being able to play melodies with unsurpassed warmth and beauty of tone and to play rapid passages calling for the utmost agility and speed.

The viola is larger than a violin, and is the only instrument of the orchestra which commonly reads music written in the alto clef, with middle C on the middle line.

The violincello, commonly called just plain cello, is held between the knees, with a peg at the lower end resting on the floor. It can play very low parts but is frequently also used by the composer for fine melodies in the tenor or even alto range. Its strings are tuned exactly one octave below those of the viola, and the music is usually written in the bass clef.

The bass viol is extremely important because it forms the foundation of the tonal structure of an orchestra. It is also used in concert bands, in dance orchestras, and small combos. Not widely used as a solo instrument, it appeals to players who like its solidity and depth of tone.

All of the tones on the bass actually sound an octave, 8 notes, lower than they are written, so the bass normally goes down as low as the lowest E on the piano.

Two kinds of bows are used in playing the bass; the French bow, which has a narrow frog and is held like a cello bow, and the German bow, which has a wider frog and is held quite differently. Both kinds will be illustrated on the broadcast.

Two violins, a viola, and a cello form the traditional string quartet for which so much music was written by Mozart, Haydn, Beethoven and many others. Pupils will have a chance to hear and see a real string quartet.

THE BRASS FAMILY

The French horn introduces the system of valves used by the modern members of the brass family. By pushing down various valves and valve combinations, the player can lengthen the course that the air must travel to produce the sound. The longer the route, the lower the tone.

THE SYMPHONY ORCHESTRA

THE BRASS FAMILY (continued)

This group of instruments also produces tones by utilizing another phenomenon of nature. Many different tones can be produced with each fingering. These sounds are what we call overtones or harmonics, and are produced by varying the tenseness of the lips and the force of the blowing. For example, in the cup mouth-piece instruments, a lower tone is produced when the lips are relatively relaxed. When the lips are slightly tightened and a little greater blowing force added, a higher tone is produced. Further tightening of the lips and more blowing force causes another leap in pitch, but a shorter one. The tone intervals as one plays higher and higher become progressively smaller. This sequence of sounds is called the harmonic series.

Originally, the few notes which each horn could produce were controlled only by the lips. The system of valves was introduced early in the 19th century. Now, by using valves and training the lips to produce the various tones in the harmonic series, the player of a brass instrument can produce a full chromatic scale.

For further information on the harmonic series, consult a good music dictionary. Look also under ACOUSTICS.

Two instruments, the trumpet and the cornet, look much alike and have the same range. However, they do have distinguishing differences.

Cornet tubing is approximately two-thirds conical and one-third cylindrical, while trumpet tubing is about two-thirds cylindrical and one-third conical. The cornet mouthpiece has a deeper, wider, and more rounded interior than the mouthpiece of the trumpet, which is shallower with a less rounded interior.

In tone the trumpet tends to be more brilliant and martial. The trumpet is preferred by symphonic composers because its tone color is so bright. The mellower tone of the cornet is less penetrating. In the band, the cornet is preferred for leading parts where it is often called on for lyrical melodies. Trumpets are used in bands, too, but are more likely to be assigned rhythmic figures where their clarity and brilliance make them useful.

A similar comparison might be drawn between the baritone, which has a mellow sound, and the more brilliant trombone. In the band, baritones are extremely useful for full-voiced, lyrical counter-melodies; but in the orchestra, baritones are used only to play tuba parts when they are written too high for our present-day instruments.

Tubas used in the orchestra are usually built in size to give fundamental tones of C or F. Most professionals use both instruments. Brilliance and clarity are much desired. The two sizes of tubas usually used in bands are built in B flat and E flat.

THE BRASS FAMILY (continued)

As has been mentioned, all the instruments of the brass family are made possible through the utilization of the tones of the harmonic series and the principle of lengthening the tubing at will.

Brasses, other than the trombone, lengthen the tubing by means of valves. The trombone uses a slide which when pushed out causes the air to travel farther.

Three trombones are usually called for in a symphony orchestra. Players of the lowest trombone parts usually use an instrument with a very large interior diameter, and have an extra length of tubing, operated by a single valve, played with the left thumb. This enables the instrument to play lower than ordinary trombones.

Trombones were added to the symphony orchestra later than any of tho other standard instruments. They were widely used in connection with the theatre, however, and Mozart commonly utilized the trombone in his opera orchestra. The symphony orchestra did not use trombones, and Mozart never used the instrument in any of his forty-one symphonies. The trombone makes a most dramatic entry into the symphony orchestra in the last movement of the Beethoven 5th Symphony, first performed in 1808.

The three trombones plus the tuba form a quartet of low voiced brasses which are commonly used in the symphony orchestra of the 19th and 20th centuries.

It is of interest to note that the trombone slide must be fitted to move with the utmost ease and freedom, but must still fit so that it is airtight.

THE PERCUSSION FAMILY

All instruments which are played by hitting are grouped together in the Percussion section. Some give a definite pitch, others do not. All are used primarily for the purpose of adding color to the tone of the orchestra and reinforcing the rhythm.

The tympani, or kettle drums, are the most widely used. They have definite pitch and each may be tuned within a limited range. The bass drum, snare drum, and cymbals give a martial effect and are widely used in bands as well as orchestras.

Some of the instruments having definite pitch use elongated blocks of metal or wood of varying sizes arranged in order like the keys of the piano. These include the glockenspiel, or bells, the chimes, xylophone, marimba and vibraharp.

Many of the percussion instruments are especially characteristic of various countries. These include the castanets, tambourine, tom-tom, claves, bongo drums, maracas, and gourds. Others which may be called for in descriptive music are the anvil, horses hoofs, slap stick, and sleigh bells.

THE PERCUSSION FAMILY (continued)

The type of beater used to strike the various percussion instruments has a great effect on the quality of tone produced. A tympani player, for example, may have as many as half a dozen different pairs of sticks to produce different effects.

Tones are sustained on many of the instruments by using a roll, or rapid alternation of the sticks. We'll explain and demonstrate this on the broadcast.

Usually a symphony orchestra uses three to five percussion players. They must be versatile to be able to play all of the various instruments which might be called for by the composer.

THE SYMPHONY ORCHESTRA

The symphony orchestra has developed over a period of approximately 300 years. The string quartet--consisting of first violin, second violin, viola, and violoncello might be considered to be the basis of the string section. In early orchestras, which were relatively small, the bass viol played the same part as the cello. Wind instruments were used mainly to reinforce the strings, due partly to the fact that the instruments themselves were rather primitive.

As composers came to realize the tonal possibilities of the various wind instruments, they wrote parts which were more independent of the strings. To balance the greater sonority of the wind instruments, more string players were added. Whereas the orchestra of Mozart's time (1756-1791) typically consisted of only about 35 players, by the middle of the 18th century Wagner was writing for an orchestra of more than twice that size. By this time enormous advances had been made in the art of combining various instrumental tone colors to achieve desired effects.

The modern symphony orchestra must be prepared to play music of all styles by all composers of the past whose works have survived the test of time, and music by composers of the present. To do this the professional orchestra uses from not less than 70 to over 100 players.

It is interesting to note that the wind instruments are treated more soloistically than the strings, often with only one player to a part, particularly in the softer passages, whereas the string section uses a large number of players on each part.

THE PERCUSSION FAMILY: ALL INSTRUMENTS PLAYED BY STRIKING

IMMEDIATE PURPOSE

To acquaint the pupils with the instruments of the Percussion family.

TEACHER PREPARATION

Become familiar with the recordings listed below under ACTIVITIES FOLLOWING THE TELECAST. Consult Notes for Teachers at the front of each record album for teaching suggestions.

ACTIVITIES FOLLOWING THE TELECAST

Continue to develop and expand this lesson using the suggestions from the "To the Teacher" section, page 83.

The following records contain sections in which percussion instruments are easily recognizable.

The Instruments of the Orchestra -- Milton Cross

RCA Victor Rhythm Album 3
- Record #5008B - Band 1 -- Dance of the Moorish Slaves -- Verdi (triangle, tympani)
- Record #5010B - Band 1 -- Berceuse -- Ilyinsky (harp)
- Record #5010A - Band 3 -- Dolly's Funeral March -- Tchaikovsky (tympani)
- Record #5011A - Band 3 -- The Witch -- Tchaikovsky (xylophone)
- Record #5011B - Band 1 -- Knight of the Hobby Horse -- Schumann (wood block)

RCA Victor Rhythm Album 4
- Record #5015B - Band 3 -- Street Boys' Parade -- Bizet (snare drum)
- Record #5012A - Band 1 -- The Skaters Waltz -- Waldteufel (bells)

Consult TEACHER PREPARATION in the "To the Teacher" section, page 83, for the source of supplementary reading books.

THE ORCHESTRA

IMMEDIATE PURPOSE

To show the importance of balancing and blending a mixture of musical sounds to produce the instrument known as the symphony orchestra.

TEACHER PREPARATION

Become familiar with the recordings listed below under ACTIVITIES FOLLOWING THE TELECAST. Consult Notes for Teachers at the front of each record album for teaching suggestions.

ACTIVITIES FOLLOWING THE TELECAST

Continue to develop and expand this lesson using the suggestions from the "To the Teacher" section, page 83.

The following records are good examples of complete instrumentation.

RCA Victor Listening Album 5
Record #5041A - Norwegian Bridal Procession -- Grieg
Record #5041B - Festival March -- Wagner

RCA Victor Listening Album 4
Record #5037A - Band 1 -- Humoresque -- Tchaikovsky

RCA Victor Rhythm Album 4
Record #5015A - Band 2 -- March of the Three Kings -- Bizet

LESSON 7

THE PIANO

This lesson deals with the history, mechanics, and operation of the piano. The selections are played by students in the Milwaukee Public Schools.

Specific information about the lesson will be sent to teachers before the telecast.

LESSON 8

THE BAND

Professor Richard Church will explain the band and the instruments used in the band. The performing band consists of students in the Milwaukee elementary and junior high schools.

Specific information about the lesson will be sent to teachers before the telecast.

PHYSICAL EDUCATION FOR YOU

TO THE TEACHER

The physical education telecasts are designed to present new activities, show the correct techniques of various skills and guide pupils in their development of desirable habits and attitudes. However, the ultimate objective is to help you, the teacher, give the pupils more opportunities in physical education.

The time spent viewing the telecasts should be considered a part of the 160 minutes allotted weekly to physical education activities. While the 20-minute programs are in progress, pupils should not participate in the activities. However, for better retention of the material, it is highly recommended that the class be given the opportunity to actively participate as soon after the program as possible.

Pupils will demonstrate various activities on the telecasts and when necessary, films will be used to show how a class is organized to practice skills or play games.

This material is prepared to give a preview of the content of each telecast and to provide detailed information for follow-up activities. In addition, your physical education supervising assistant will be ready and willing to render any additional help you may need.

If the supervising assistant is not due to visit your school when assistance is needed consult with your principal. If you and he feel help is needed please call GR. 6-3670, Ext. 288. Give your name, school and an indication of the help desired. We shall do our best to have someone visit your school as soon as possible.

Best wishes for many pleasant experiences in your physical education classes!

Robert McLaughlin, Supervising Assistant,
Physical Education Department

LESSON 5

FUN WITH A BASKETBALL

ACTIVITIES TO BE DEVELOPED DURING THE TELECAST

Fundamentals in Ball Handling
Chest Pass
Two-hand Underhand Pass
One-hand Baseball Pass
Dribbling
The One-hand Push Shot
Games Using Basketballs

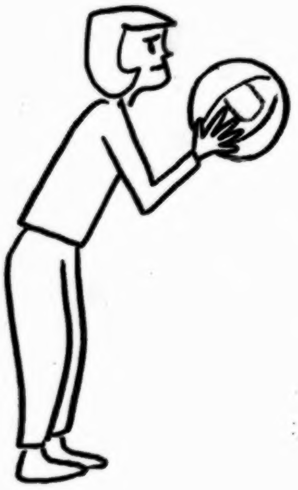
ACTIVITIES FOLLOWING THE TELECAST

As the name implies, this telecast is designed to provide the teacher and class with activities to have more fun with a basketball. Although some basketball skills are to be learned by the pupils, the intent of this unit is not to culminate it with the game of basketball. Rather, it is hoped that the additional use of basketballs in your physical education classes will give you more opportunities to meet the needs of the boys and girls in your class.

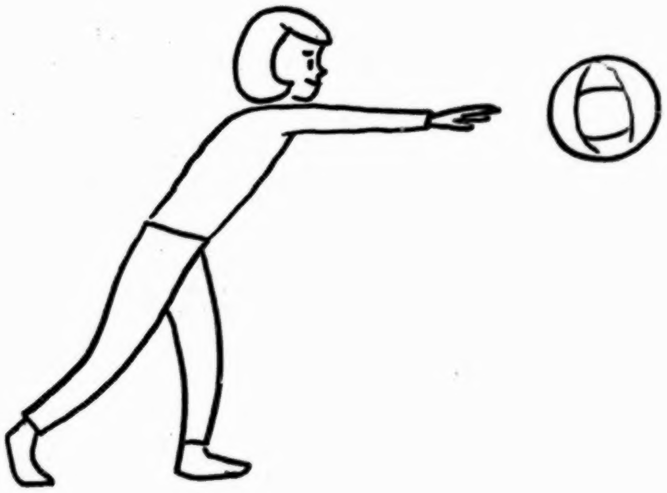
NOTE: Only junior size basketballs should be used. All directions are for a right-handed pupil.

Fundamentals in Ball Handling

The Chest Pass or Two-hand Push Pass



1. HOLD THE BALL IN FRONT OF BODY, CHEST-HIGH, WITH THE FINGERS ON THE SIDES OF THE BALL AND THUMBS IN BACK OF THE BALL. FINGERS SHOULD BE COMFORTABLY SPREAD. ELBOWS ARE IN CLOSE TO THE BODY, BUT NOT AGAINST THE BODY.

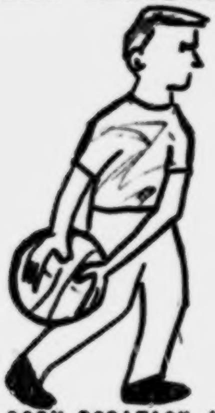


2. STEP FORWARD AND RELEASE THE BALL BY THRUSTING THE ARMS FORWARD ON THE FOLLOW-THROUGH, ARMS WILL BE EXTENDED STRAIGHT FORWARD, FINGERS WILL BE POINTING UP, AND PALMS OF THE HANDS WILL BE FACING FLIGHT OF BALL.

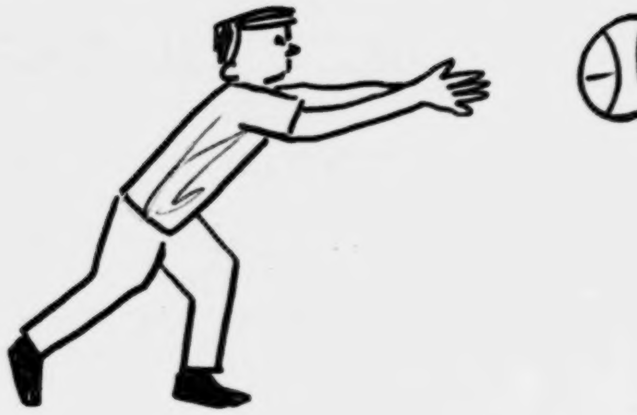
FUN WITH A BASKETBALL (continued)

ACTIVITIES FOLLOWING THE TELECAST

Two-hand Underhand Pass

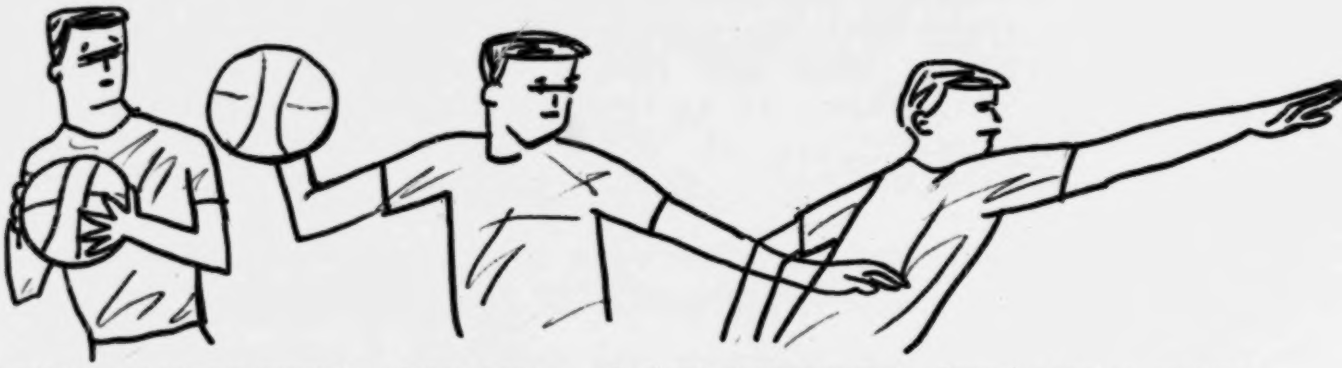


1. WITH BODY POSITION IN SEMI-CROUCH, GRASP BALLS ON THE SIDES WITH THE THUMBS ON TOP OF BALL WHEN CARRYING TO POSITION TO PASS. SWING ARMS BACK BESIDE THE RIGHT LEG.



2. SWING ARMS FORWARD AS A STEP IS TAKEN WITH THE LEFT FOOT. RELEASE BALL AND FOLLOW THROUGH WITH ARMS EXTENDED FORWARD IN DIRECTION OF BALL'S FLIGHT.

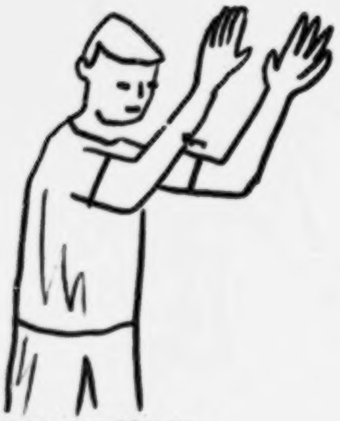
One-hand Baseball Pass



1. LEFT FOOT IS SLIGHTLY FORWARD. CARRY THE BALL WITH BOTH HANDS, WITH LEFT HAND ON FRONT OF BALL FOR CONTROL ABOVE THE SHOULDER TO THE SIDE OF THE HEAD. SHIFT WEIGHT TO THE RIGHT FOOT.

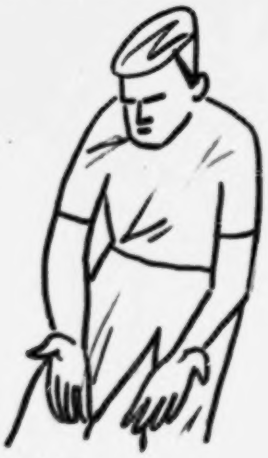
2. LEFT FOOT FORWARD. REMOVE LEFT OR GUIDING HAND JUST BEFORE PASS IS THROWN. STEP FORWARD WITH LEFT FOOT AS THE BALL IS PASSED WITH A GOOD WRIST AND FINGER ACTION, THE BALL LEAVING THE HAND OVER THE TIPS OF THE FINGERS. THE PALM OF THE THROWING HAND FACES THE FLOOR AFTER THE BALL IS RELEASED.

Catching the Ball



ABOVE THE WAIST

STAND FACING THE THROWER, HANDS APART, FINGERS POINTING UPWARD COMFORTABLY SPREAD, THUMBS ABOUT 2" APART. TO GIVE PASSER A TARGET, EXTEND ARMS SLIGHTLY IN FRONT OF CHEST. KEEP EYES ON THE BALL FROM THE TIME IT LEAVES THE PASSER'S HANDS UNTIL IT IS CAUGHT. CATCH THE BALL WITH THE FINGERS, KEEPING PALMS FROM CONTACTING THE BALL. AT THE INSTANT THE BALL CONTACTS THE FINGERS, BEND THE ELBOWS. THIS ALLOWS THE ARMS TO "GIVE" WITH THE BALL AND INCREASES ABILITY TO CATCH.



BELOW THE WAIST

FUNDAMENTALS ARE THE SAME AS ABOVE THE WAIST EXCEPT FINGERS ARE POINTED DOWNWARD WITH LITTLE FINGERS ABOUT ONE INCH APART.

NOTE: AFTER CHILDREN HAVE PROGRESSED IN BOTH ABOVE AND BELOW THE WAIST CATCHING SKILLS, EMPHASIS SHOULD BE PLACED ON CHANGING THE HAND POSITION DEPENDING ON THE HEIGHT OF THE BALL.

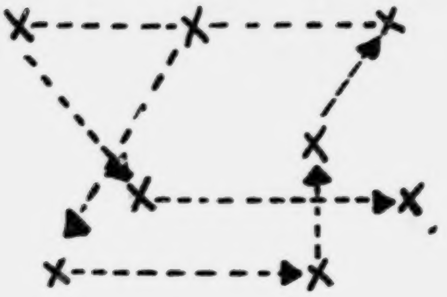
FUN WITH A BASKETBALL (continued)

ACTIVITIES TO IMPROVE PASSING SKILLS

These drills are designed to improve the three types of passes learned--the chest pass, two-hand underhand pass and the baseball pass.

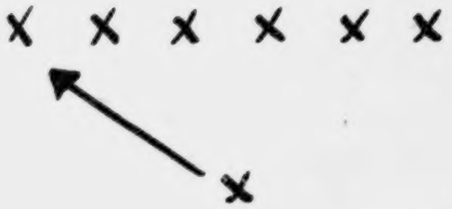
Key: x = player ----- path of ball _____ path of runner

Scattered Drill



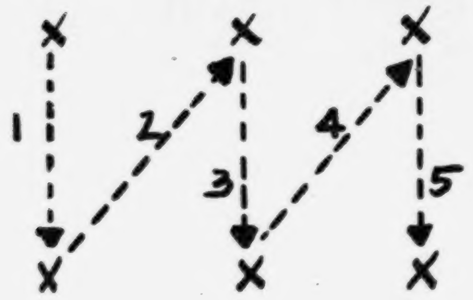
Pupils may pass to any other pupil after calling the name of person to whom he plans to pass the ball.

Leader and Class



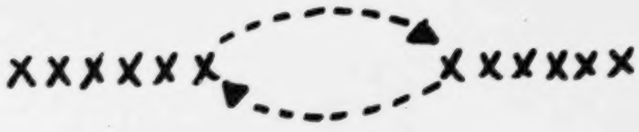
Players catch ball passed to them by leader and then pass ball back to leader. After leader has passed to each one in the group, he goes to end of line. Pupil at head of line is the new leader.

Zig-zag Drill



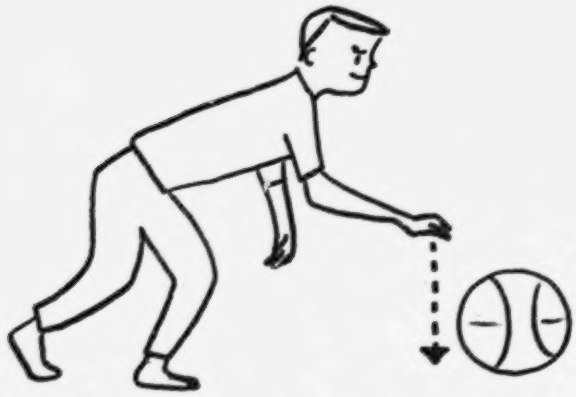
Children stand in two lines and pass ball from player to player as illustrated.

Shuttle Pass Drill

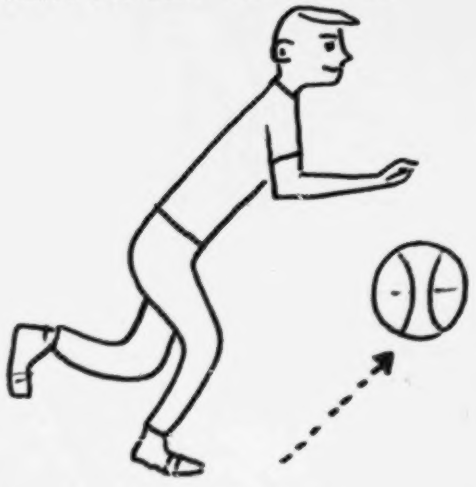


Pupil after passing from line #1 runs to end of line #2. Conversely the passer from line #2 goes to the end of line #1 to await his next turn to pass.

The Dribble



While dribbling slowly, the body is in a half-crouch, weight is up on the balls of the feet. The arm used to dribble the ball is slightly flexed.

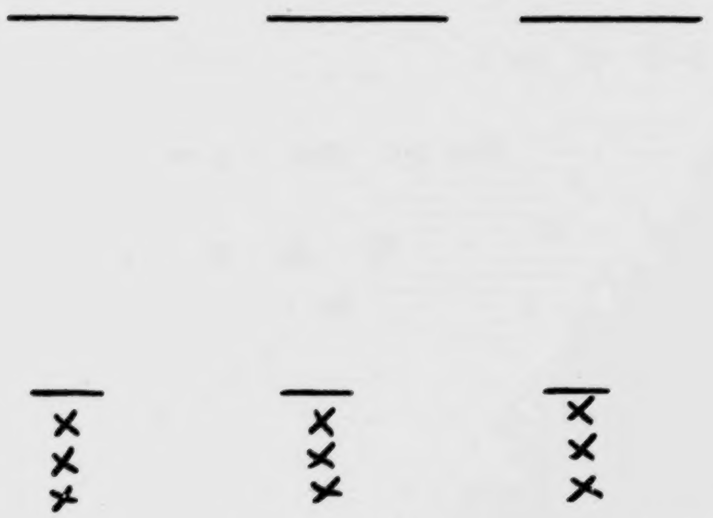


Moved relaxed; use a forward and downward finger and wrist action. The ball should never rebound higher than the waist. Keep head up so that teammates who are in a favorable position to receive a pass may be seen.

FUN WITH A BASKETBALL (continued)

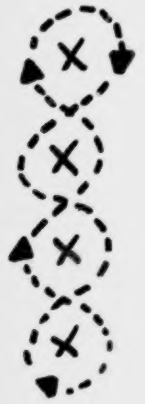
ACTIVITIES TO IMPROVE THE DRIBBLE

Dribble to Line and Back



Players dribble to line, turn and dribble back to beginning line. Ball is given to next player in line and first player lines up at end of his group.

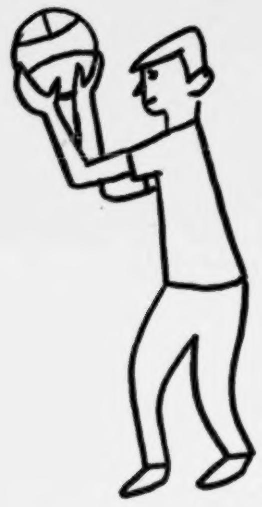
Zig-zag Dribble



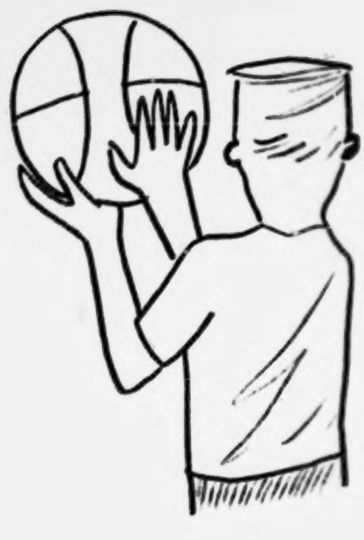
Pupils stand in line about 6 feet apart. First person in line dribbles ball in zig-zag manner between other pupils. (If ten pins are available, they may be used to dribble around instead of pupils.)

Shooting Fundamentals

The One-Hand Set Shot (right-handed)



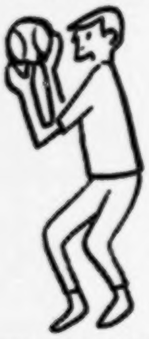
Feet should be pointing toward the basket, with heel of right foot about even with toe of left foot. Weight should be on balls of feet with knees slightly bent.



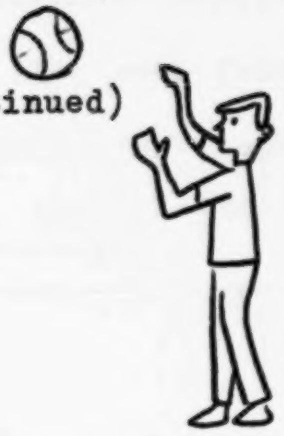
Have pupils hold ball in palm of left hand (or on fingers if that is more comfortable) about 12 inches in front of right shoulder. Fingers of the left hand should be comfortably spread and pointed toward basket. With the right hand have pupil give the Indian sign of "How!" Spread fingers and place hand on lower backside of the ball.

ACTIVITIES FOLLOWING THE TELECAST

The One-Hand Set Shot (right-handed) (continued)



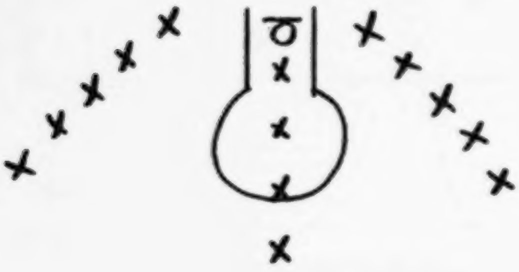
HEAD IS UP AND EYES ARE FOCUSED ON FRONT RIM OF BASKET. THE SHOTTING MOTION BEGINS WHEN A DEEPER BEND IS MADE WITH THE KNEES AT SAME TIME; ARMS, HANDS, AND THE BALL ARE PULLED IN TOWARD THE BODY.



THE SHOT IS MADE BY STRAIGHTENING THE KNEES AND "PUSHING" THE BALL TOWARD THE BASKET WITH THE RIGHT HAND. AS BALL IS RELEASED, PUPIL SHOULD GIVE IT EXTRA PUSH WITH THE FINGER TIPS. THIS CAUSES THE WRIST TO BEND FORWARD MAKING THE PUPIL LOOK AS IF HE IS WAVING GOODBYE TO THE BALL.

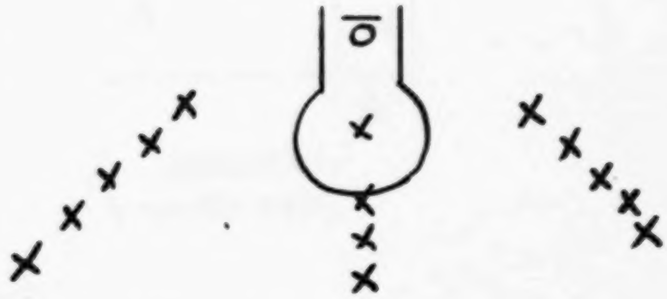
Practice Suggestions for the One-Hand Set Shot

First Shooting Practice Drill



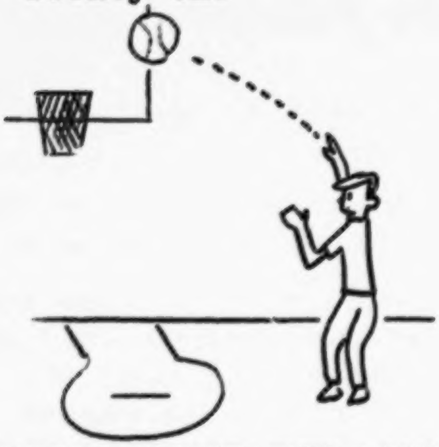
HAVE THREE GROUPS LINE UP AT EACH AVAILABLE BASKET. FIRST PERSON IN LINE WILL SHOOT, RETRIEVE THE BALL AND PASS TO NEXT PERSON IN LINE. WHEN FIRST LEARNING PUPILS SHOULD SHOOT IN CLOSE TO BASKET. AS SKILL IMPROVES HAVE THEM MOVE BACK TWO OR THREE FEET.

Goal Shooting Relay



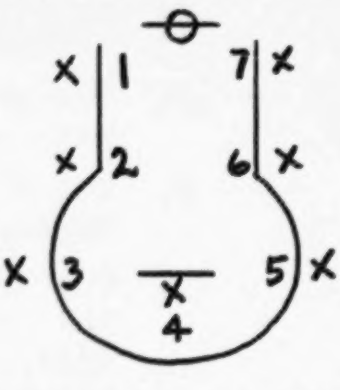
ON SIGNAL, FIRST PLAYER IN EACH LINE ATTEMPTS TO SHOOT A BASKET. IF, HOWEVER, THE GOAL IS NOT MADE IN THREE TRIALS, THE PLAYER LOSES HIS CHANCE TO SCORE FOR HIS TEAM AND PASSES IT TO NEXT PLAYER. TEAM SHOOTING MOST GOALS IN A SPECIFIED TIME LIMIT WINS THE GAME.

Twenty-One



FIRST PLAYER IN EACH LINE TAKES A LONG SHOT (10 - 15 FEET) AT THE BASKET AND A SHORT SHOT (3 - 5 FEET). LONG SHOT SCORES TWO POINTS AND SHORT SHOT ONE POINT. PLAYERS TAKE TURNS AND FIRST TEAM TO SCORE 21 POINTS WINS.

Keyhole Basketball



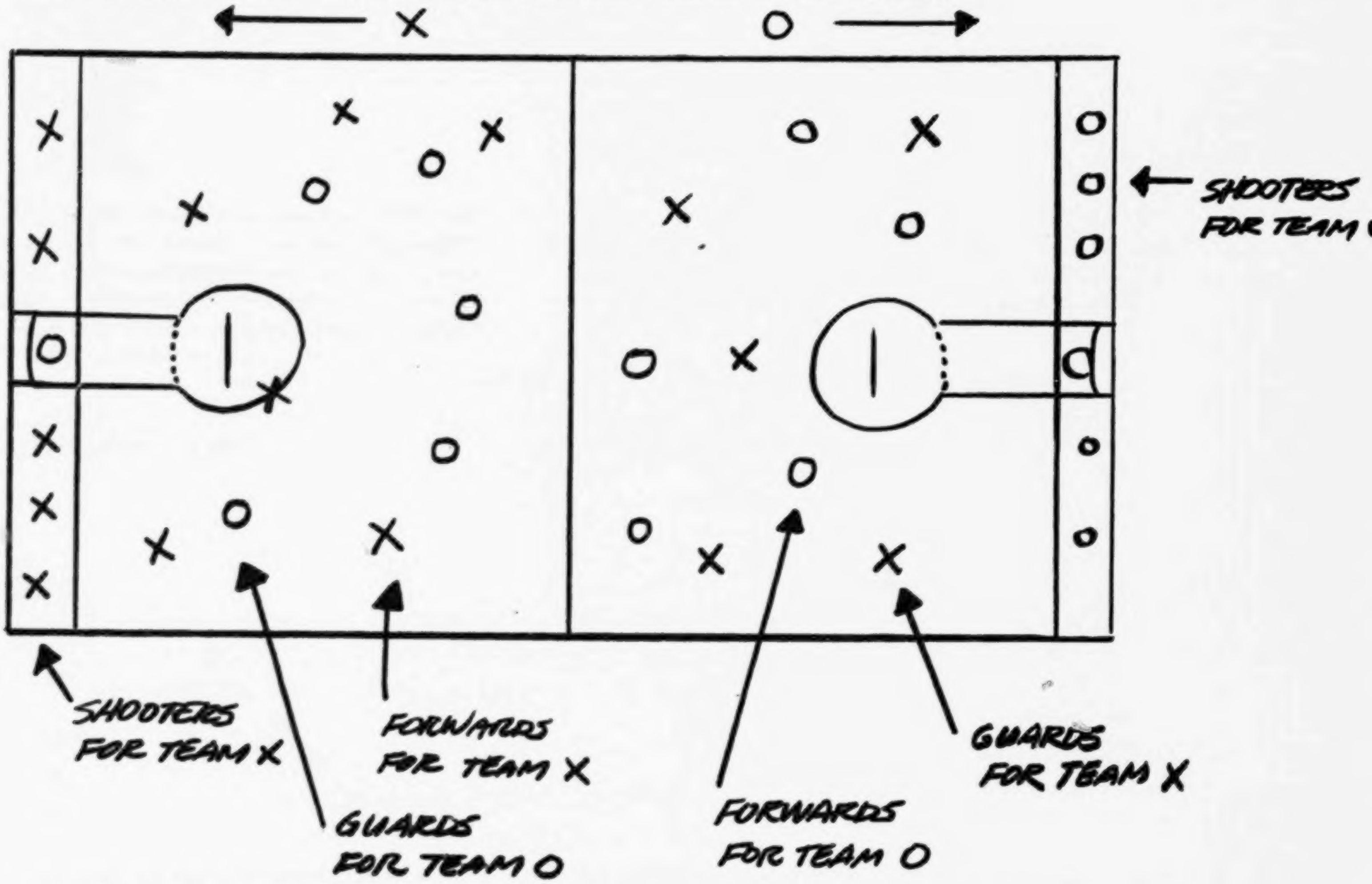
CHALK SEVEN MARKS AROUND BASKET. NUMBER ONE PLAYER SHOOTS FROM FIRST MARK. IF HE MAKES THE BASKET, HE MOVES ON AND SHOOTS FROM NUMBER TWO MARK, AND ON AROUND UNTIL HE MISSES. THE OTHER PLAYERS SHOOT IN TURN AND ADVANCE COUNTER-CLOCKWISE. THE FIRST PLAYER TO SHOOT A BASKET FROM ALL POSITIONS WINS.

ACTIVITIES FOLLOWING THE TELECAST

Basket Zone Ball

Equipment: Basketball

Playing Area: Indoor or Outdoor basketball court



Procedure: Players in a class are divided into two teams. Each team is then evenly divided into shooters, forwards and guards. Guards occupy the central area farthest from their own goal; forwards occupy the central area nearest their own goal; shooters occupy end zone nearest goal.

Object of Game: To score more points than opponents in the game which consists of three five-minute periods. A field goal is attempted only after:

1. The guards make at least two successful passes in their zone and passes to a forward.
2. The forwards must make at least two consecutive passes to teammates in the forward zone before passing to a shooter.
3. The shooter must catch the ball in the end zone before the ball touches the floor. If shooter catches ball successfully he is allowed a shot at the basket from the spot where the catch was made. The forward who passed the ball to the shooter is allowed a shot from the free throw line. The forward is always allowed to shoot regardless of whether the shooter's shot was made or missed. (Scoring is explained under Rules of Play.)

ACTIVITIES FOLLOWING THE TELECAST

Rules of Play: The game is started by the referee throwing the ball to a guard who is standing out of bounds. The guard throws to another guard on his team and returns to his playing position. The guard receiving the pass must throw to a second guard. After the second pass the ball may be thrown to a forward. At least two passes must be made by the forwards before an attempt to throw to a shooter is made. When a successful pass is made to the shooter in the end zone, the shooter is then awarded a shot at the basket from the point where the ball was caught. If he makes the basket his team is awarded two points. If he only hits the rim, one point is awarded his team. The forward who passed to the shooter is also given a shot from the free throw line. Again, if the forward makes the goal, two points are awarded. One point is given for hitting the rim. Neither shot may be guarded by a defensive player. The forward gets a shot regardless of whether the "Shooter" makes or misses his shot.

Anytime a violation is made by a player, the other team gets possession of the ball. Play is resumed by a throw-in from out of bounds by a guard. The following violations result in the loss of the ball:

1. Stepping on a line
2. Passing the ball out of bounds
3. Being the last person to touch the ball before it goes out of bounds
4. Throwing to a forward by a guard before two passes are made in the back court
5. Passing to a shooter by a forward before two passes are made in front court
6. Not catching the ball or allowing ball to bounce in end zone by a shooter
7. "Traveling"--Taking more than two steps before or after ball is dribbled.
8. "Double Dribble"--When a dribble is stopped, the ball must be passed to a teammate. Starting the second dribble is a violation.

If a foul by the defense is made against a forward, that forward is allowed a throw from the free throw line. If a foul is committed against a guard, the free throw is made by one of the shooters.

The following fouls are awarded a free throw:

1. Pushing
2. Holding
3. Touching a player who is holding the ball.
4. Touching the ball when held by an opposing player.

Scoring for foul shots:

1. Shooting the basket--3 points
2. Hitting the rim--2 points
3. Hitting the bankboard--1 point

FUN WITH A BASKETBALL (continued)

ACTIVITIES FOLLOWING THE TELECAST

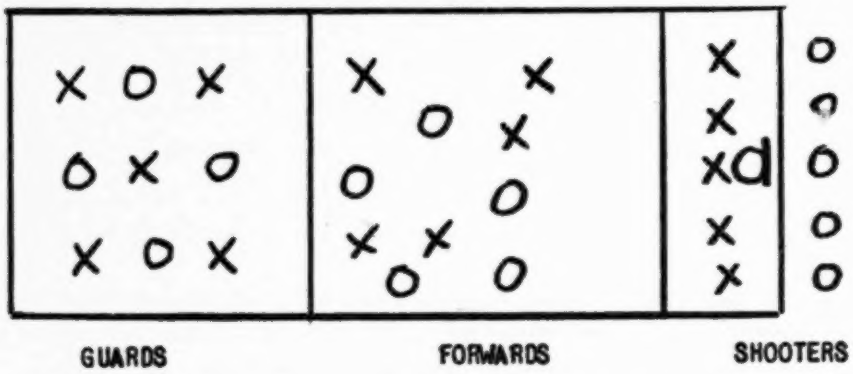
Rules of Play (continued)

After the free throw, the ball is given to a guard of the offended team who resumes action by throwing it in bounds to a teammate.

After five minutes of play, positions should be rotated. Guards move to the forward positions; forwards to shooters; and shooters to the guard positions.

NOTE: When ball is caught simultaneously by two players, ball is awarded to the offensive team out of bounds and play is resumed.

When only one basket is available in a gymnasium:



Rules are the same with these exceptions:

1. All guards play in the zone farthest from the basket. All forwards play in the zone nearest the basket.
2. Shooters may stand in the end zone only when their team has possession of the ball. When opposing team has control of the ball, shooters of the defensive team are inactive and step out of the end zone.
3. When a ball is intercepted by a forward, the ball must be passed to his guard. The guards must pass at least two consecutive passes before passing back to the forwards.
4. Whenever a pass is intercepted, the ball must be passed consecutively by at least two guards and at least two forwards before passing to a shooter.

When no baskets are available in a gymnasium:

Game is played the same as Basket Zone Ball with these exceptions:

1. No baskets are shot. One point is awarded a team when successful pass is made to a player in the end zone.
2. Whenever a foul is made, offended team is allowed one point and possession of the ball out of bounds.

LESSON 6

BALANCING IS FUN

ACTIVITIES TO BE DEVELOPED DURING THE TELECAST

Individual balances

Partner balances

Group balances

* * *

"Look at me! . . . I can do it now! . . . That's easy! . . . .

Let me try it again! . . . I can do it next time!"

These are typical comments you will hear from children participating in a lesson of balance activities in a stimulating environment. Such comments are indicative of the child's desire to learn--to grow in strength and skill, in agility and dexterity. To meet individual as well as group interests, "Balancing Is Fun" is presented to add more zest to Physical Education for the children. . . and the teacher.

ACTIVITIES FOLLOWING THE TELECAST

Physical Fitness Activities

Just as for any activity, there should be a short warm-up period before balance skills take place. The warm-up may consist of general exercises described below as well as running activities. Exercises listed are described and illustrated in Physical Conditioning Movements for the Elementary Grades; all teachers should have a copy of this guide.

Exercise	Page
Trunk Bending Sideways	21
Neck Limbering	20
Trunk Twisting	20
Stretcher	24
Straddle Touch	26
Side Straddle Hop	30
Burpee	31

ACTIVITIES FOLLOWING THE TELECAST

Class Organization and Presentation

Each balancing stunt should be analyzed and all possible risks eliminated by:

- Explanation and demonstration of each stunt from start to finish. Pupils may demonstrate while teacher explains.
- Teacher or pupils spotting, when necessary.
- Teaching the balance skills in the progression listed to permit easy transition from known to unknown.
- Being sure in group stunts that the pupils are approximately the same size.
- Using mats for all balances and reading descriptions and suggestions carefully in the Self-Testing Guide for Elementary Grades.
- Taking into consideration physical limitations. Watch for fatigue and do not allow children who are tired to continue the activity. Do not allow children recuperating from recent illnesses to participate.
- Having classes prepare posters with rules and regulations for procedures with safety and the best learning conditions in mind.

It is important that interest be held by introducing enough material each period to challenge the more proficient and by organizing the class in squads to allow frequent individual turns.

Try to develop a group feeling of pride in good execution and discourage laughter or critical remarks directed toward poor performers. Place praise and attention on the ones who try as well as on those who show excellent form.

* * *

Before teaching the following balancing activities, the teacher should review pages 1, 2, and 3 in the guide, Self-Testing Activities for the Elementary Grades. Suggestions concerning partner and group balances are on pages 69, 91, 105 and 114.

BALANCING IS FUN (continued)

ACTIVITIES FOLLOWING THE TELECAST

Individual Balances

Support Balances--page 55

- Using terminology such as, "Glue one hand and one foot to the floor," helps pupils to better understand what you want them to do.
- Have pupils experiment to see how many ways they can move while doing the various support balance stunts.

Elbow-Shoulder Balance--page 56

Tripod--page 56

Squat-Hand Balance--page 57

Head-Hand Balance--page 57

Partner Balances

In partner and group balances, boys should work with boys, girls with girls.

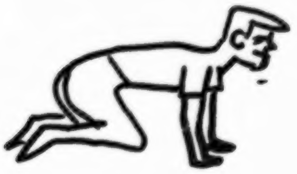
Triangle--page 72

Sitting Horizontal Balance--page 72

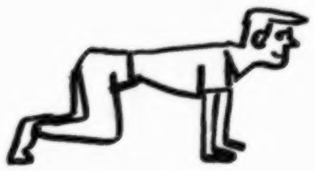
Front Horizontal Balance--page 73

Two High--page 75

When beginning pyramid building, as is done in Two High, the pupils acting as bases should be instructed in the correct way to support additional weight. The base of the support should be broad with the arms and legs perpendicular to the floor. (See figures below for incorrect and correct positions.)

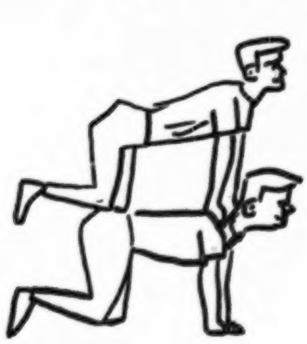


Incorrect



Correct

The supported weight in this stunt should be aligned over the two bases of support. (See correct position below.)



BALANCING IS FUN (continued)

ACTIVITIES FOLLOWING THE TELECAST

High Triangle--page 77

Group Balances

Group of Three

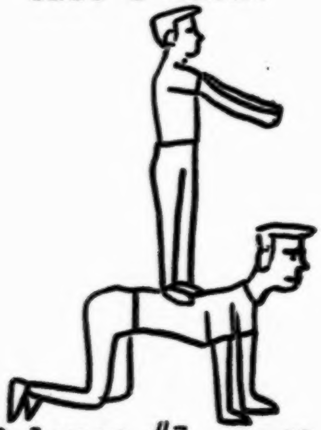
- Balance #1--page 91

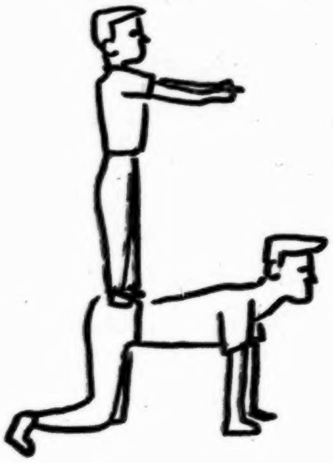
  When building pyramids it is helpful to the teacher to progress through the various steps, using signals.
  An example:

  Count 1: Bases move to positions on mats.
  Count 2: Tops move to positions.
  Count 3: All tops mount.
  Count 4: Tops dismount.
  Count 5: All return to place.

- Balance #2--page 92

  Balancer must stand on lower back; never on middle of base's back.





- Balance #3--page 92
- Balance #8--page 95

  Teacher or pupil should assist balancer as he steps up to the balance position.

- Balance #9--page 95

Group of Five

- Balance #1--page 114

Group of Six

- Balance #1--page 121

LESSON 7

LET'S JUMP ROPE

ACTIVITIES TO BE DEVELOPED DURING THE TELECAST

Learning to jump

Using the long ropes

Individual short ropes

Rope jumping combinations

ACTIVITIES FOLLOWING THE TELECAST

Learning to Jump

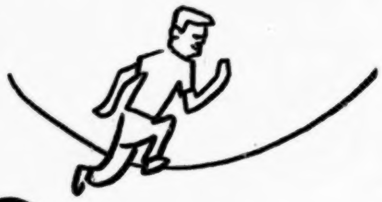
On the first day long ropes should be used for group jumping.

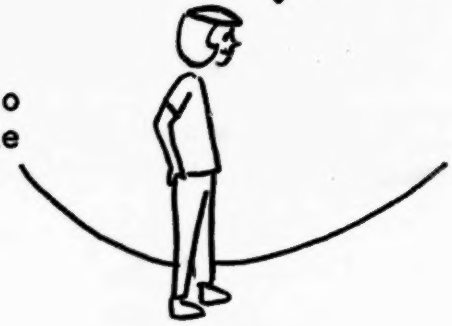
- The teacher will probably find it necessary to divide the class into 3 groups.

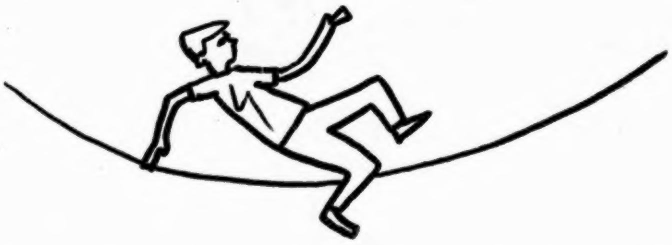
  Group 1--Pupils who can "run in" while the rope is being turned and begin to jump.

  Group 2--Pupils who are not able to run in, but who can stand alongside the rope and jump as the rope is turned.

  Group 3--Pupils who cannot jump.







- The teacher should spend the most time with Group 3, the non-jumpers.

Progression of activities for teaching rope jumping to beginning jumpers.

Learning to jump the long rope

Choose two good turners who use the whole arm while turning. The rhythm should be kept constant with 2 or 3 feet of rope touching the floor.

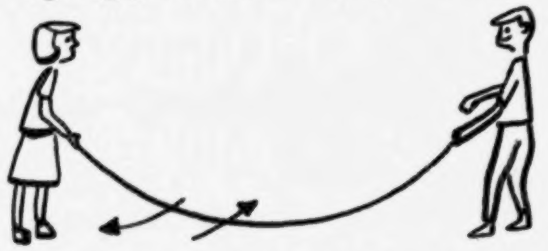
Have the pupils watch the rope and clap the rhythm of the jump as the rope is turned.

ACTIVITIES FOLLOWING THE TELECAST

The pupils should listen to the rhythm of the rope and say, "Jump, bounce, jump, bounce" in time to the rope.

Practice rhythm in jumping without using the rope. On the word "Jump" the player jumps with both feet together about 4 inches from the floor. On the word "bounce" he takes a slight bounce in place. (The "jump, bounce" should always be done on the balls of the feet.)

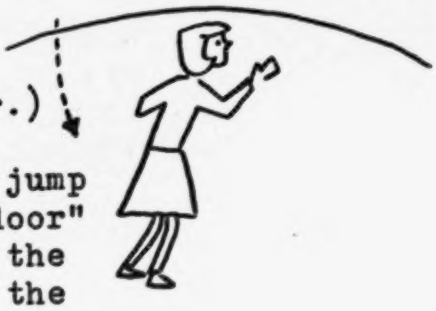
The Pendulum--Swing the rope back and forth pendulum fashion, just touching the floor as the pupil attempts to maintain the "jump, bounce" rhythm while jumping the rope.



After pupil successfully jumps the pendulum, he is ready to jump the long rope.

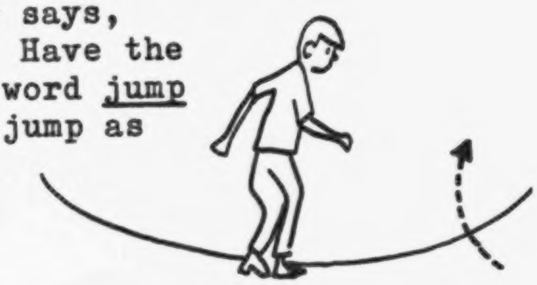
Front and Back Door Run-In

The "front door" run-in
(Front door--rope is turned away from jumper.)



- After pupil has learned to stand in and jump rope, he is ready to run in the "front door" and jump. To teach the pupil to run in the "front door" have him stand as close to the rope as the swing will permit.
- Some pupils help themselves by putting their hands at shoulder height and swaying forward and backward to the rhythm of the rope. The pupil says "ready" when the rope hits the floor at his feet. Have the jumper and waiting pupils say "ready, ready, run!" as the rope hits the first 3 times. This sets up the rhythm, and encourages the beginner to run in.

In the "back door" run-in, the rope is turned toward jumper after hitting floor. The jumper says, "ready" as the rope touches the floor. Have the jumper say, "ready, ready, jump!" The word jump should be used to remind the player to jump as he is running in.



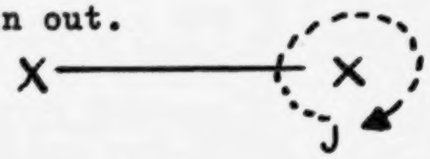
ACTIVITIES FOLLOWING THE TELECAST

Activities for the Long Rope

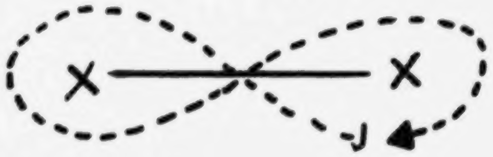
Activities are listed in order of difficulty. It is not expected that each stunt be taught to every class. The large number of activities is explained here to provide each teacher with many ideas to stimulate and challenge the pupils. However, the average class should be able to perform at least one-half of the activities described.

Activities (X = turner ______ = rope --- = path of jumper)

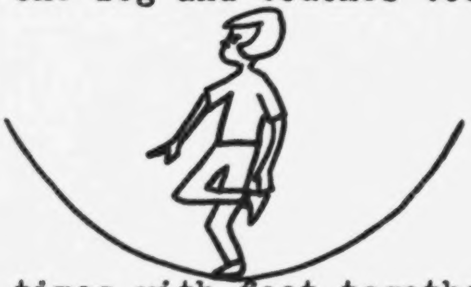
- Run in "front door," jump once and run out.
- Run in "back door," jump once and run out.
- Run through rope in a circle. Run in "front door" around one turner, and re-enter "front door." Repeat three times.



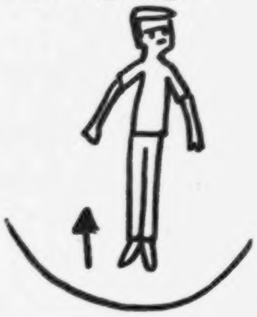
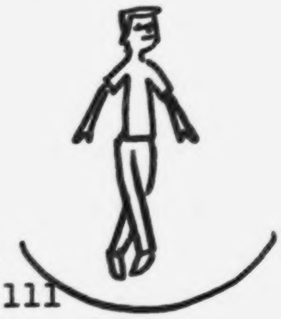
- Run through rope in a figure eight. Jumper must enter "front door."



- Run in "front door," jump five times and run out.
- Run in "back door," jump five times and run out.
- Turn circle while jumping. Pupil should make one quarter turn on every other jump.
- Alternate an ordinary jump and a jump with arms crossed in front.
- As skipper is jumping in center, speed is increased.
- Run in "front" or "back" door by couples and jump.
- Skipper raises one leg and touches toe on every other jump.



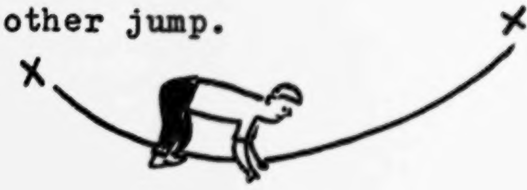
- Run in, jump 3 times with feet together; then once on right foot; once on left foot, and run out.
- Run in and jump with feet crossed on every other jump.

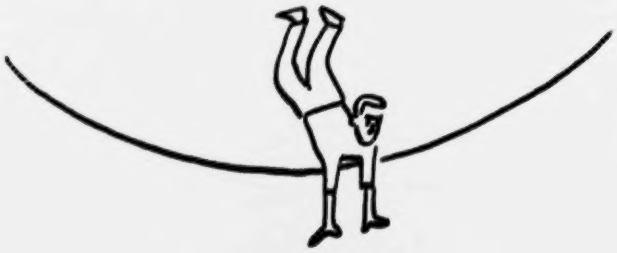
LET'S JUMP ROPE (continued)

ACTIVITIES FOLLOWING THE TELECAST

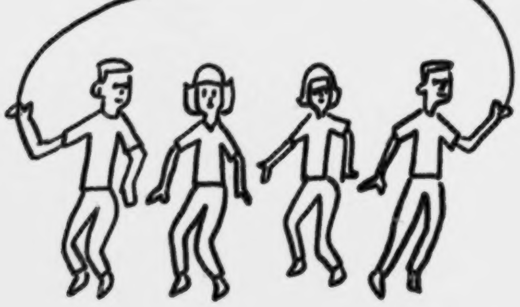
- Run in, jump, drop an object, pick it up and run out.
- Buck and Wing--click heels together between jumps.
- Skipper touches hands to floor on every other jump.
- Facing end of long rope, hands and feet on ground, jump rope as it is turned.



- Run in, bounce and catch a ball 5 times; run out.
- Run in, throw ball into air, catch it and run out. Continue throwing and catching ball while jumping, increasing number of throws with each successive turn.
- Run in, and while jumping with feet together, alternately bounce and catch and throw and catch ball.
- Bucking Broncho--At right angles to rope, hands and feet on the ground, jump rope with hands and then feet.



- Two skippers facing each other exchange positions. Skippers meeting in center, face each other to pass. This can be more fun and quite intricate with more than two.
- Chorus Line--Two pupils run in and begin jumping. Turners then turn under the rope and also jump. The rope being held in the outside hand, they continue turning while jumping.



Activities for the short rope

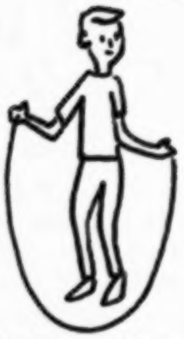
Individual Jumper

- Jump in place fifteen times, rope turning forward.
- Jump in place ten times, rope turning backward.
- Skip rope while moving about; forward, sideward, backward.

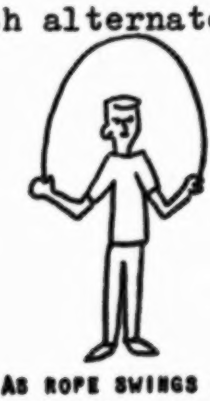
LET'S JUMP ROPE (continued)

ACTIVITIES FOLLOWING THE TELECAST

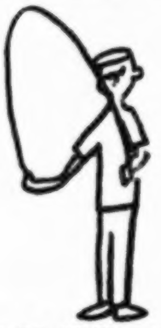
- Race--Each player, while progressing forward, steps over his rope each time it turns. If player fails to step over the rope on any turn, he must start turning the rope again before continuing.
- Skip with alternate rope twirl to the right. Repeat to the left.



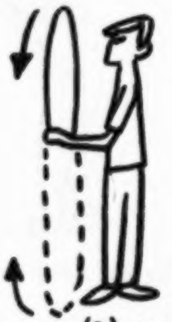
Swing rope over head, then under both feet.



As rope swings over head again, take rebound skip.

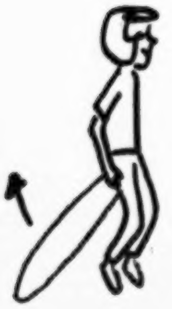


Stand still as rope swings down to the right side.

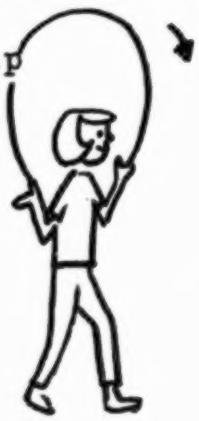


Swing rope (2) complete revolutions parallel to right side of body. Repeat activity to the left.

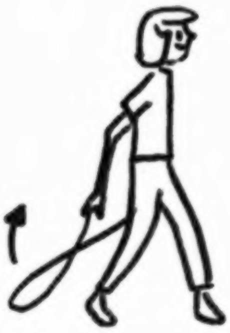
- Heel Toe Skip



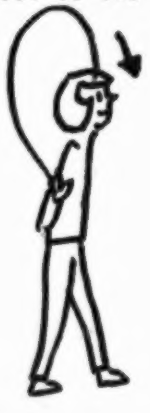
Swing rope over head and down under both feet.



Land on ball of left foot, extending heel of right foot lightly forward.

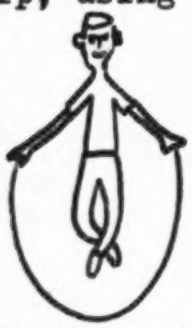


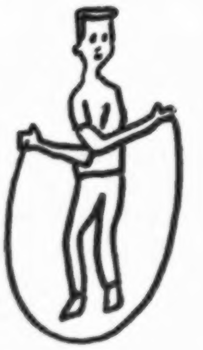
Swing rope down under both feet, landing again on ball of left foot and touching toe of right foot lightly to floor.



Take skip, holding this position as rope swings over head. Repeat routine.

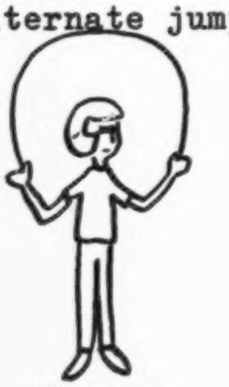
- Skip, using alternate crossed-rope swing.



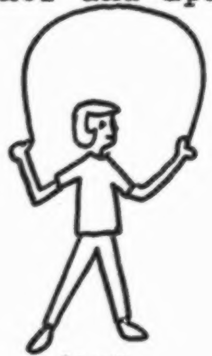


Normal skip -- followed by -- Crossed-Rope Swing

- Alternate jumping with feet together and apart.



Together

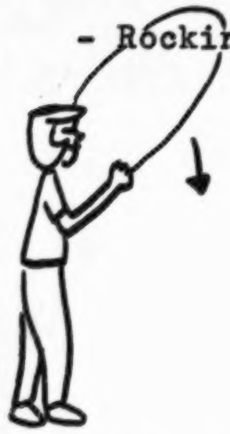


Apart

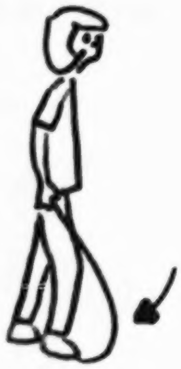
LET'S JUMP ROPE (continued)

ACTIVITIES FOLLOWING THE TELECAST

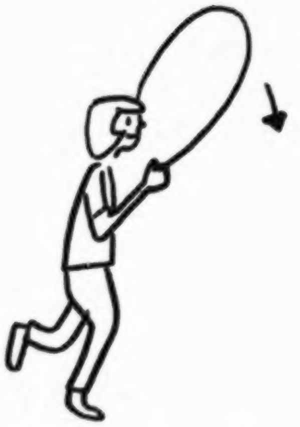
- Rocking Skip



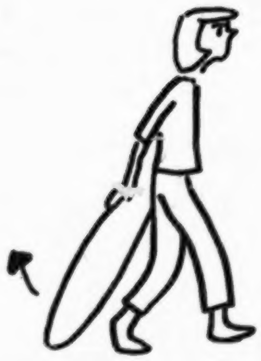
Swing rope over head.



Then under both feet.

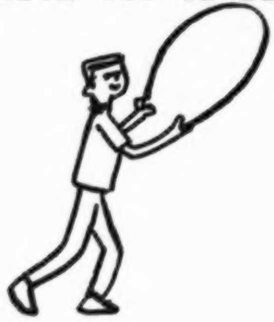


Jump rope, landing on ball of right foot with left foot lifted behind. Take rebound skip on right foot.

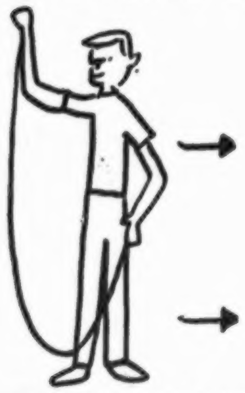


As rope swings over head again, jump on ball of left foot, and lift right foot forward. Jump over rope and take rebound skip on left foot.

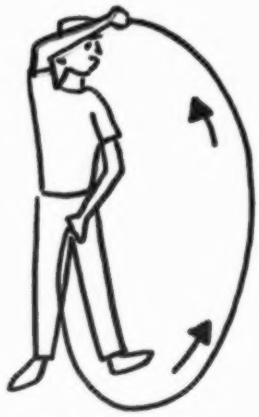
- Toe Tap in Back--Alternately hop on one foot, tapping back with toe of free foot.



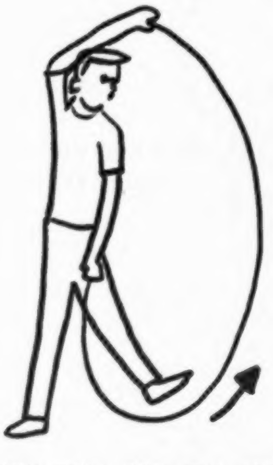
- Lateral Skip



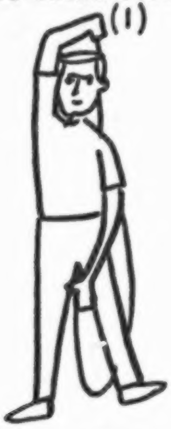
Starting position; hold rope with right hand held high over head and left hand down to center of body. Rope is swung sideways around body.
(1)



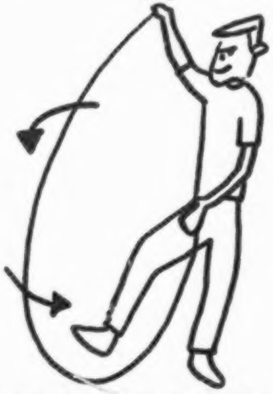
Swing rope counter-clockwise, at the same time raising left leg sideways.
(2)



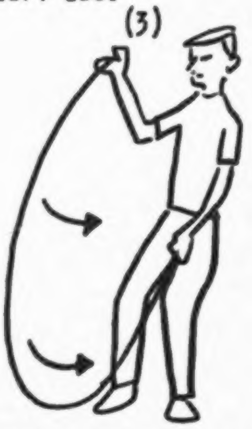
Swing rope out and around left leg.
(3)



Pass rope between legs.
(4)



Stand on ball of left foot as rope passes between legs. Raise right leg sideways; rebound with left foot.
(5)

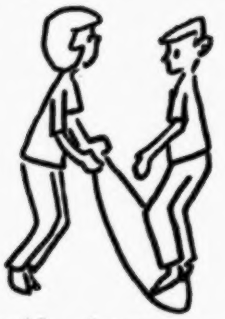


Swing rope out and around right leg and in front of body. Rebound on right foot; repeat from Figure (2).
(6)

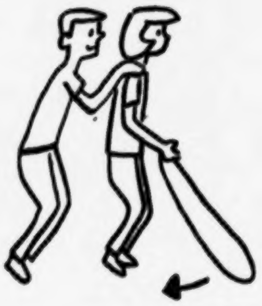
LET'S JUMP ROPE (continued)

ACTIVITIES FOLLOWING THE TELECAST

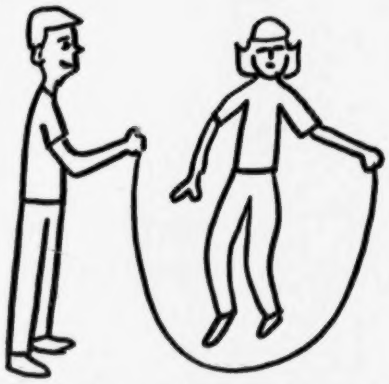
Jumping Short Rope with a Partner



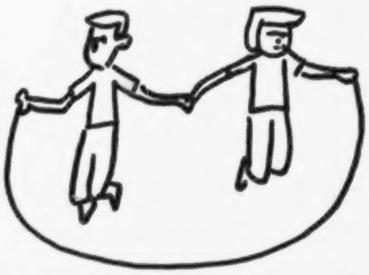
- Both pupils jump while facing each other, one partner doing the turning.



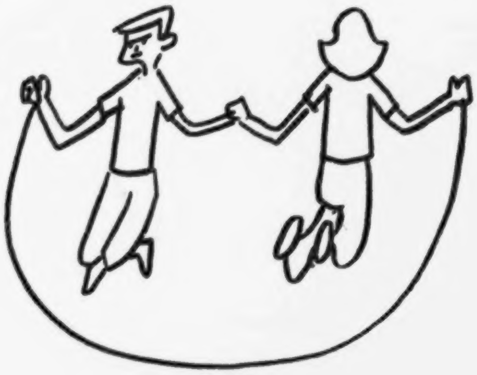
- Both jumpers face same direction. Pupil in front turns. Pupil standing behind, places hands on turner.
- Both jumpers face same direction. Pupil in back turns the rope.
- Both jumpers face same direction. Jumper in back turns rope. Pupil in front bounces ball.
- One partner turns while other pupil jumps. Jumper turns rope with outside hand.



- Jumpers stand side by side, facing same direction, with hands joined. Partners use outside hand to turn rope.



- Partners stand side by side, facing opposite directions. Jumpers use outside hand to turn rope.

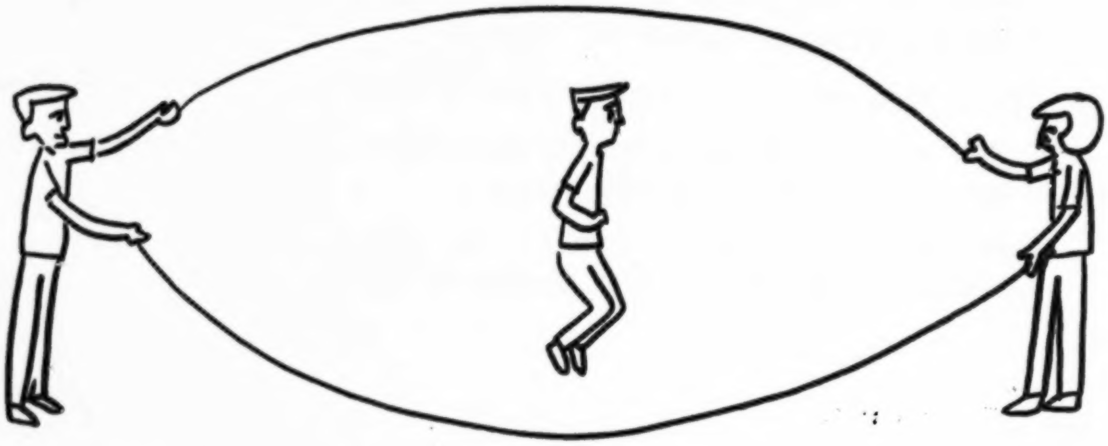


ACTIVITIES FOLLOWING THE TELECAST

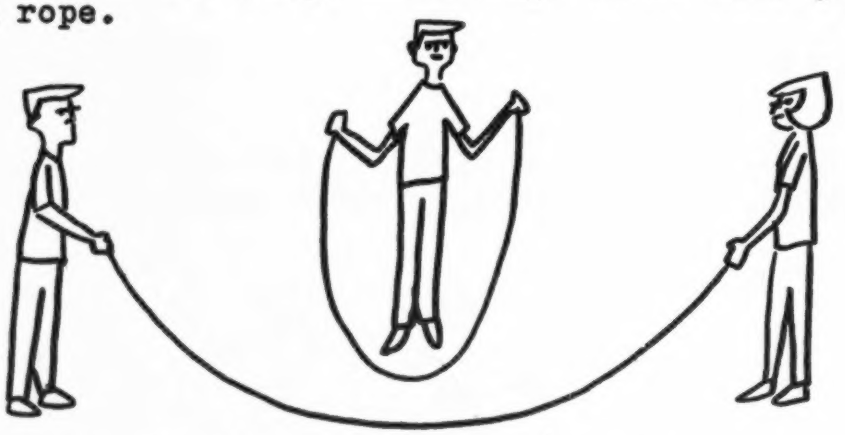
Rope Jumping Combinations

The following rope jumping combinations involve the use of more than one rope, and will provide pupils in your class with challenging and invigorating rope jumping activities.

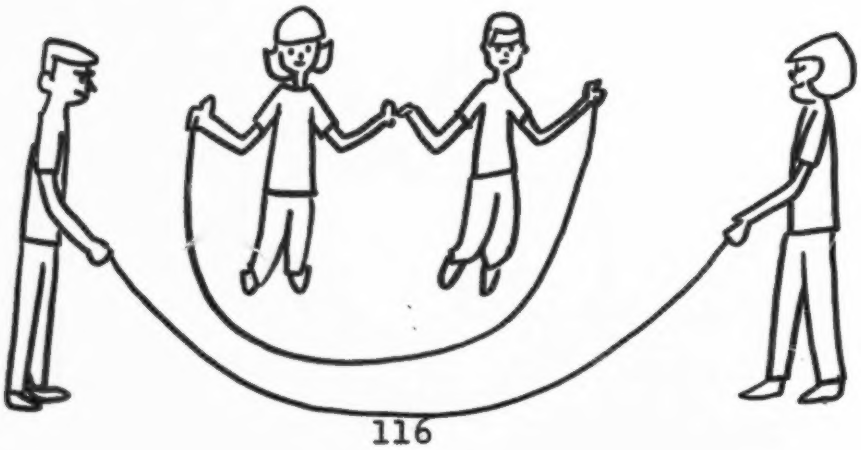
- Double Dutch--Turners turn ropes opposite to each other; one toward skipper(s), one away from skipper(s), turning alternately. Many of the activities performed with the single long rope can also be done in Double Dutch.



- Pupil turns and jumps short rope while also jumping long rope.

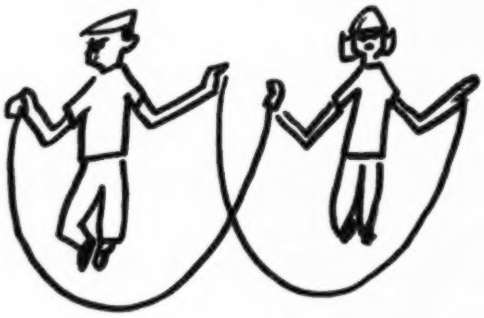


- Two pupils standing side by side, facing same directions, with hands joined. Partners turn short rope with outside hand. Short rope is jumped simultaneously with long rope.

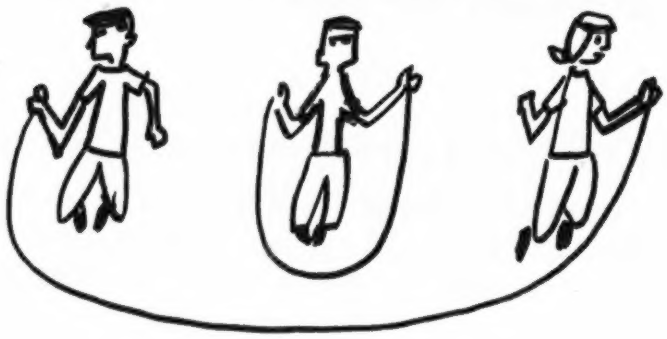


ACTIVITIES FOLLOWING THE TELECAST

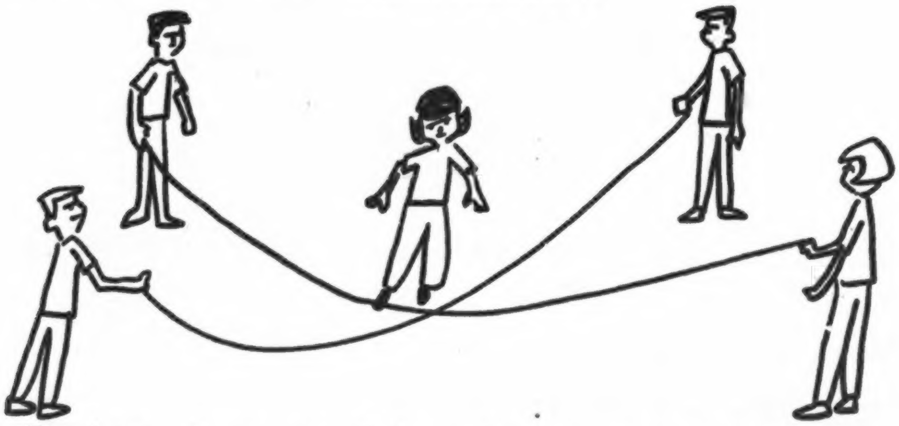
- Using two short ropes, partners stand side by side, facing same directions. Each partner turns one end of each rope, as illustrated.



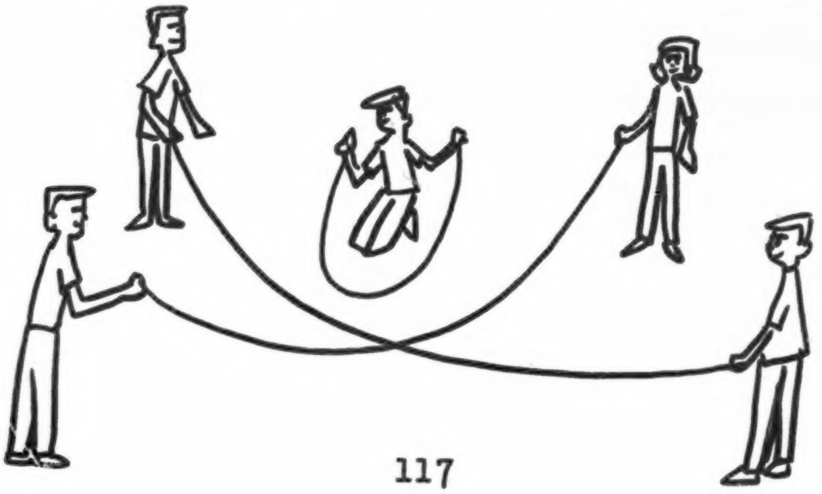
- Use of one long and one single rope. Jumper with short rope stands in middle between jumpers who are turning the long rope.



-Criss Cross--Two long ropes are turned at right angles at the same time. See illustration.



- Egg Beater--Same as Criss Cross, except jumper also skips short rope while jumping the two crossed ropes.



HIT THAT SOFTBALL!

ACTIVITIES TO BE DEVELOPED DURING THE TELECAST

Fundamentals of Batting

Batting Drills

Introduction of the Game--"Team Pitch Softball"

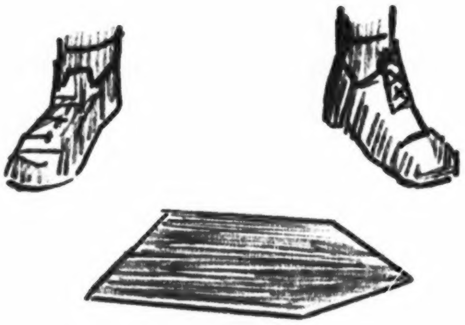
Eddie Mathews gives advice on batting techniques.

ACTIVITIES FOLLOWING THE TELECAST

Teaching Good Batting Fundamentals
(Descriptions given are for right-handed batters.)

The Stance

- Batter faces plate, left shoulder toward the pitcher.
- Feet are approximately width of shoulders apart, toes pointing straight ahead and parallel to each other. Weight should be evenly distributed on both feet.



- Look over left shoulder at pitcher, and keep eye on ball all the way.
- Stand about one foot away from the plate.
- Beginners are helped if marks are on the ground approximately where he is to place his feet.
- Faults which usually have to be corrected:

  Standing too near or too far from the plate.

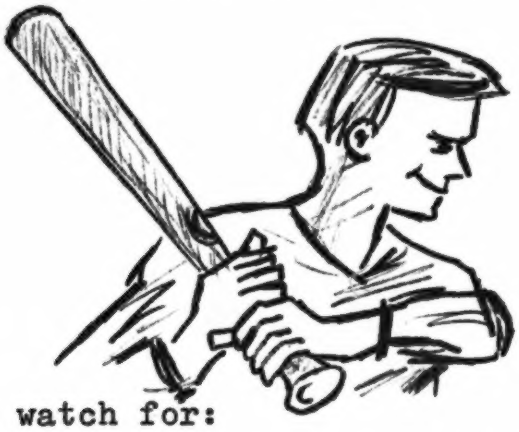
  Facing the pitcher instead of the plate.

HIT THAT SOFTBALL! (continued)

ACTIVITIES FOLLOWING THE TELECAST

Holding the Bat

- Grasp bat with left hand, about four inches from the end with the right hand just above it. Keep the hands together!



- Faults to watch for:

  Holding left hand above the right.
  (Cross-handed batting)

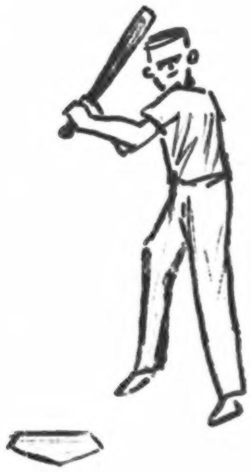
  Holding hands too far apart.

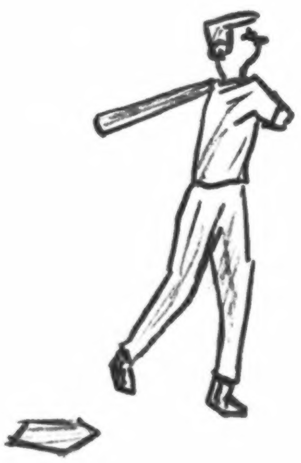
  Holding bat too near the end. (This is especially important with smaller pupils because the bat is not well-balanced for them if it is held too close to the end.)

  Spreading the fingers on the bat.

The Swing

- Hold bat still and steady while waiting for the pitch. Don't rest bat on shoulders while waiting for the pitch.
- As swing is made, pupil shifts weight to left foot by taking a short stride with the left foot toward the pitcher. Right foot is not moved during stride.
- Swing should be parallel to the ground.
- Keep hands and arms away from body and swing with a full arm swing straight around.

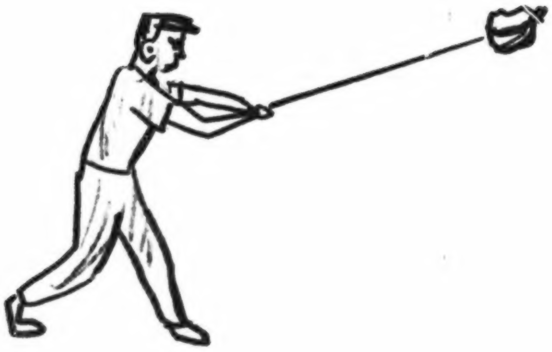


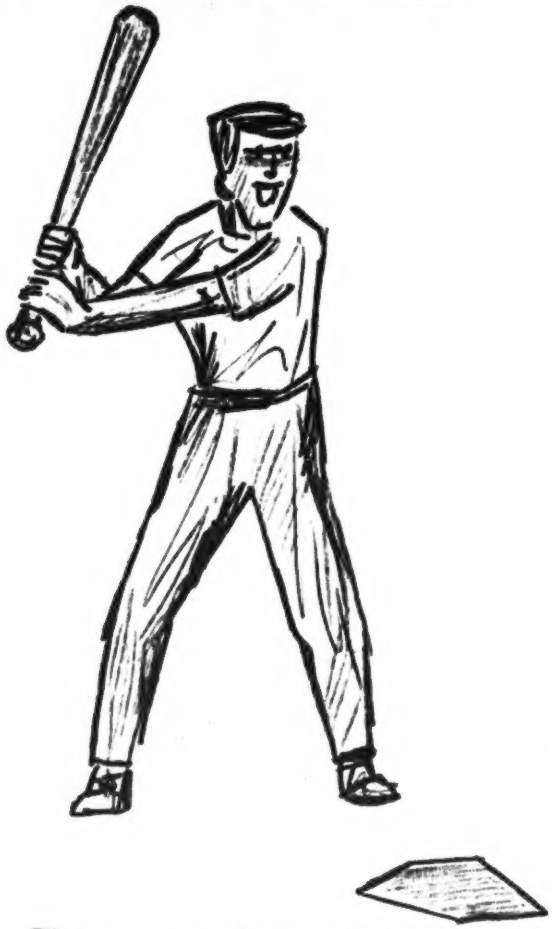


HIT THAT SOFTBALL! (continued)

ACTIVITIES FOLLOWING THE TELECAST

- After contact with ball, bat must be dropped or placed on ground--never thrown.
- To swing correctly, have boys and girls imagine they are trying to hit the ball with a stone tied to end of rope as they swing the bat.





The correct position for a batter

Batting Drills

Safety

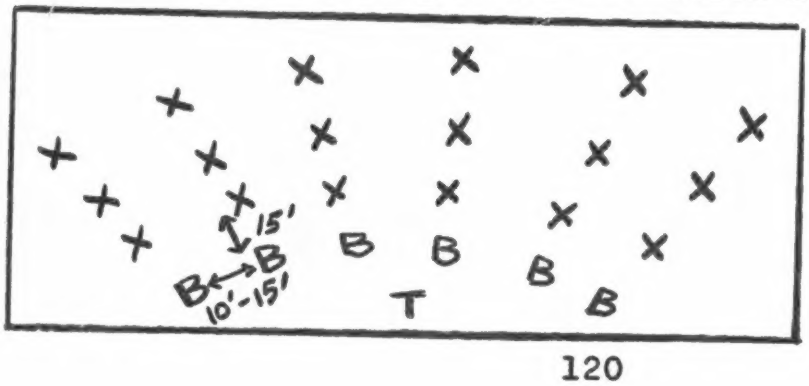
- Spacing of players with bats should be done with safety in mind for each drill.
- Always caution players never to throw the bat.

Drills

- Drill for placing the bat after a hit

  This drill is important for all classes to impress upon them that the bat should be placed or dropped on the ground--never thrown.

- The mass batting drill formation as illustrated:



T = teacher

B = batter

X = waiting pupils

HIT THAT SOFTBALL! (continued)

ACTIVITIES FOLLOWING THE TELECAST

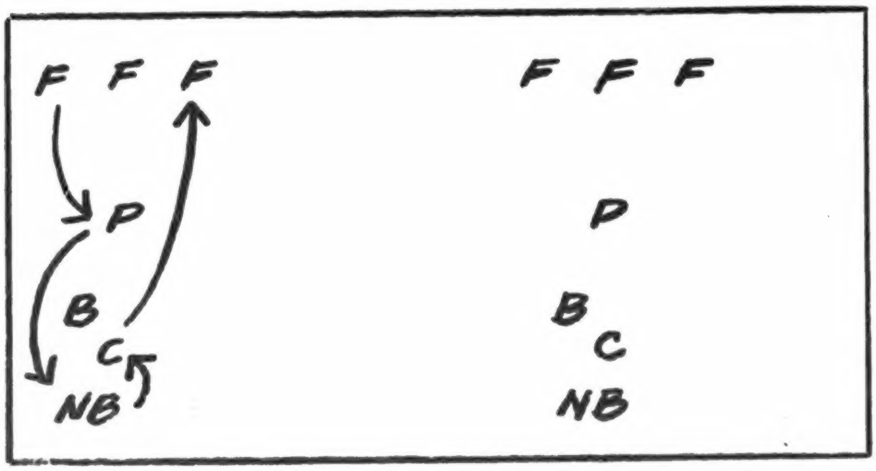
- Pupils swing at imaginary ball on teacher's command "swing." They drop or place bat in proper manner, and run to end of their line. First pupil waiting in line then comes to "bat" to practice the swing and proper release of the bat.

Imaginary Pitch Drill

- Mass batting drill formation illustrated in Drill 1 is used.
- The teacher describes a pitcher's actions, such as, "The pitcher winds up, pivots, and pitches high inside--swing!" As description of the imaginary pitcher's actions is given, the batters hold their bats back in hitting position ready to swing. As the teacher calls the word "swing," the batters swing for the pitch described. The teacher, after seeing the swings, can now make general and specific comments to improve the batting form of the pupils.

Parallel Batting Practice

- Each batting group may consist of from five to eight players. This will allow for one batter, one catcher, one foul ball chaser who is the next batter, one pitcher, and from two to four fielders. (See illustration below.)



B = batter
P = pitcher
C = catcher
F = fielder
NB = next batter

- Each group should be given two or three softballs, for which they are responsible.
- Each batter bats a specified number of pitches, and then positions are rotated. Arrows on illustration show manner of rotation.
- The teacher walks back and forth behind the batting groups to offer advice and suggestions.

ACTIVITIES FOLLOWING THE TELECAST

Put the Runner Out

- This is a good lead-up game to softball, which involves good batting techniques. Description of the game is on page 74 of the guide, Physical Education for the Intermediate Grades.

Team-pitch Softball

This game is more suited to Physical Education classes than regular softball. It has these advantages over softball:

- Pupils get opportunity to bat several times.
- Boys and girls can and should play the game together.
- Pitcher attempts to pitch ball that is easy to hit.
- Game progresses faster than regular softball.

* * *

Team-pitch Softball

Playing Area:	Softball diamond
Level:	Intermediate grades
Equipment:	Softball and bat

How We Play It:

Game is played the same as softball with these outstanding innovations:

The team at bat chooses a member from their own team to be the pitcher. This player pitches to his teammates while all members of the opposing team take their defensive positions on the diamond.

Only one pitch is thrown to each batter at which time the pitcher concentrates his efforts towards allowing his (or her) teammates to hit the ball.

If the batter hits ball into fair territory, and the ball is not caught, the batter runs out the hit as in regulation softball.

ACTIVITIES FOLLOWING THE TELECAST

If batter misses, hits a foul or lets the ball pass without swinging, he is out.

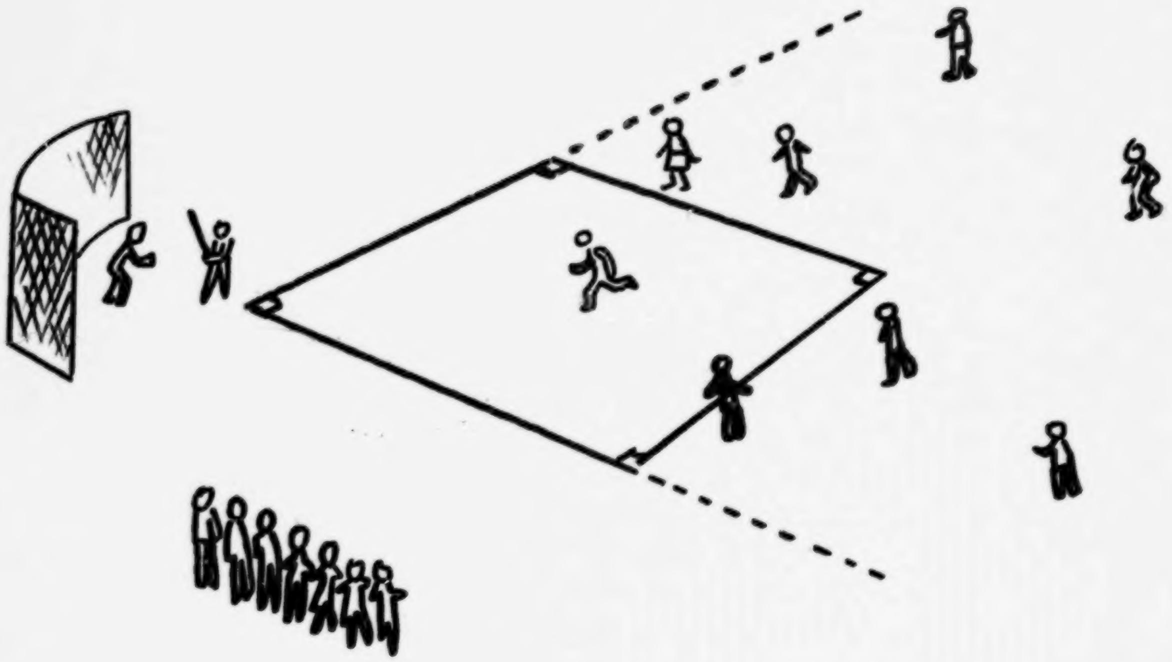
All players bat each inning, with the exception of the team's pitcher. After the last player has batted, the side is retired and the runs scored for the inning are added up. Then the opponents take their turns at bat, and members of the other team take their positions in the field.

"Stealing" a base is not allowed. Base runners may advance only when batter hits a fair ball that is not caught.

If batter "throws" bat after hitting the ball, he is out.

Practice safety at all times. Because most batters are right handed, players waiting to bat should line up at a safe distance on the first base side. (See illustration below.)

Safety in Softball



SCIENCE FOR YOU

TO THE TEACHER

One of the fundamental purposes for these telecasts is to bring to teachers and pupils those science experiences which might not ordinarily be possible in each classroom. For some classes these telecasts will be enrichment for broadening the scope of study; for others they may be an introduction or motivation for the particular area of study. These telecasts in no way dictate a time schedule for teachers. The interests, needs and abilities of the children in the class are determining factors. We hope that the telecasts will stimulate pupil-teacher planning and follow-up activities such as discussions, reports, research reading and experimental projects.

LIVES OF GREAT SCIENTISTS

Scientific progress is achieved by determined men and womem who possess inquiring minds. Classroom study of the lives of great scientists can strengthen pupil attitudes and appreciations.

A biographical approach stressing the techniques used by scientists can be an important part of a science unit. Use of this scientific method is the core of the science education program.

Dramatizations related to the lives of scientists are a natural outgrowth of science study. One telecast during the year will be devoted to dramatizations by pupils.

Principals and teachers are encouraged to inform the studio teacher or the central office of classroom activities which might lend themselves to television use. This procedure will enable all classrooms to benefit from the many fine practices that are carried out in individual rooms.

Dramatization Date: May 14, 1962

Suggested Scientists for Possible Study

CHEMISTRY

Boyle, Robert - Chemist who clearly defined the elements.
Priestly, Joseph - Discovered oxygen.
Lavoisier, Antoine - Father of modern chemistry.
Pasteur, Louis - Proposed the germ theory.
Curie, Maria and Pierre - Discoverers of radium.
Moseley, Henry - Atomic numbers.
Dalton, John - Atomic theory and weights.
Scheele, Karl - Discovered oxygen.

AIR

Burnelli, Vincent - Development of the flying wing.
Toricelli, Evangelista - Mercury barometer.
Guerick, Otto von - Invented air pump.
Fahrenheit, Daniel - Introduced simple mercury thermometer and temperature scale that bears his name.
Bernoulli, Daniel - Principle of flight.
Wright, Orville and Wilbur
Vinci, Leonardo da - Conceived idea of machine to conquer air.

CHEMISTRY

Check to see if these materials are available in your building. If not, they may be ordered from the School Supply Catalogue.

Unit	Unit No.	Item
1#	#2809	Aluminum Potassium Sulfate, Pure
1#	#2811	Ammonium Dichromate
4# btl.	#2801	Bases, Ammonium Hydroxide
1#	#2808	Boric Acid, Crystals, Pure
1#	#2820	Calcium Carbonate (Marble Chips)
1#	#2839	Copper Sulfate, Cryst. Tech.
1# btl.	#2877	Manganese Dioxide, Tech.
1# btl.	#2873-01	Mercury Metal, Tech.
Vial	#2891-01	Paper, Litmus, Blue, in Vials
Vial	#2891-02	Paper, Litmus, Red, in Vials
1# btl.	#2894	Potassium Chlorate
1#	#2911	Sodium Bicarbonate
1#	#6628-01	Starch, Corn
1#	#2928	Sulphur, Flower
1#	#2929	Sulphur, Rolled

LESSON 13

CHEMISTRY

THE TELECAST

An introduction to elements, compounds and mixtures

WORDS PERTAINING TO THE UNIT

element
atom
compound
molecule
mixture
matter

LESSON 14

CHEMISTRY

THE TELECAST

An introduction to acids, bases and salts

WORDS PERTAINING TO THE UNIT

acid
base

LESSON 15

CHEMISTRY

THE TELECAST

Experiments to show how useful products are made through the knowledge of chemistry:

Soap
Washing compound
Toothpaste

WORDS PERTAINING TO THE UNIT

fats
dentifrice
lye
oil of peppermint
oil of wintergreen
glycerin
abrasive

LESSON 16

CHEMISTRY

THE TELECAST

An exploration of chemical reactions--particularly, oxidation

WORDS PERTAINING TO THE UNIT

combustion
oxygen
inflammable
spontaneous combustion
oxidation
flammable

LESSON 17

CHEMISTRY

THE TELECAST

A demonstration of fascinating chemistry experiments

Instructions will be given for growing crystal gardens.

WORDS PERTAINING TO THE UNIT

crystal

CHEMISTRY

ACTIVITIES RELATED TO THE SIMPLE CHEMISTRY UNIT

List destructive chemical changes that are observed and indicate what is done to try to prevent each of the changes.

Use litmus paper to test the liquids and fruits in a kitchen to see if they are acids, bases or neither.

Bulletin board display of elements

Pictures or topical reports on controlled or uncontrolled combustion

Demonstrate physical change:

Melt an ice cube by heating it in a dish over a candle or a hot plate. (solid to liquid)

Heat water until it evaporates. (liquid to gas)

Melt some paraffin. Let the paraffin cool. (solid to liquid, liquid to solid)

Reports on Priestly, Lavoisier and Boyle (chemists)

Producing rust: Two identical large iron nails; paint one with house paint. Do not paint the other one. Stand both nails in a jar containing water and cover jar so that air in it will remain moist.

Oxygen from air has united with iron in unpainted nail.

Observing chemical change: Fill a test tube about ¼ full of sugar. Heat the sugar and watch what happens. After white sugar has turned black, let it cool and taste it. Chemical change has taken place and a new material has been formed.

List of by-products of petroleum

Reports on nitrogen and carbon and their compounds

Reports on mining of various elements

Reports and demonstrations on nature of solutions
(Salt and water, sugar and water, metal and metal alloy, carbon dioxide gas in soda water, etc.)

ACTIVITIES RELATED TO THE SIMPLE CHEMISTRY UNIT

Corrosion of metals

Materials:

Dish of water
Small olive jar
Steel wool
Two small strips of wood

Procedure:

Stuff steel wool in bottom of olive jar. Pour water in jar until steel wool is well moistened. Then turn jar upside down in a saucer of water. Place edge of jar on two strips of wood, so that jar is not resting on bottom of dish. Examine jar from time to time. Add more water to dish if necessary to keep mouth of jar covered.

Results: Rust will form on the steel wool and as steel wool rusts, water will rise in the jar.

ACTIVITIES RELATED TO THE SIMPLE CHEMISTRY UNIT

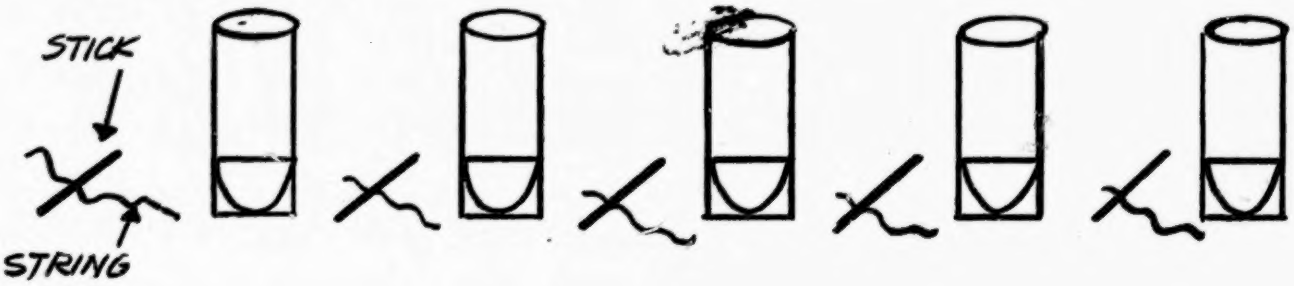
Making crystals

Purpose:

To note special forms of crystals.

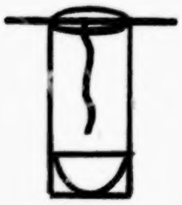
Materials:

Salt, a few spoonfuls
Sugar, a few spoonfuls
Alum
Copper sulfate crystals
Nickel sulfate crystals
Drinking glasses (5)
Hot water
Cotton string
Paddle pop sticks
Magnifying glass



Procedure:

Dissolve as much sugar as you can in a drinking glass of hot water. Stir as you add. (You will arrive at this point when no more sugar dissolves.) Tie a cotton string to stick and immerse in this saturated sugar solution. Set aside and allow evaporation to progress. Observe daily for evidence of crystals forming on cotton string. Allow at least a week for crystal formation.



Repeat procedure using salt, alum, copper sulfate and nickel sulfate respectively.

Conclusion: Each crystal formation has its own unique characteristics. Observe geometric design of a crystal. Note ends and side--sketch.

ACTIVITIES RELATED TO THE SIMPLE CHEMISTRY UNIT

Heat causes chemical change.

Heat some sugar in a spoon until sugar chars. Taste; was this a chemical change?

Apply heat gently to lemon juice writing on paper.

Materials:

Paper
Lemon juice
Match
Candle
Toothpick

What to do: Write on paper using lemon juice. When dry, hold over flame.

What happens: Writing on paper becomes visible. When anything burns, a chemical change takes place. The change is very much like rusting.

What was learned: Heat did cause chemical change--lemon juice combined with oxygen to form oxydized material.

Another type of chemical change

Problem: How is carbon dioxide formed and what does it do?

Materials:

Vinegar
Baking soda
Bottle cork
Small paper container

What to do: Pour vinegar into bottle and add baking soda. Put cork on bottle. Shake bottle.

What happens: Carbon dioxide is formed, expands and pushes cork out of bottle with loud pop.

What was learned: Carbon dioxide has force and it occurs in soda water.

Note: The above experiment may be used to generate carbon dioxide for various tests. Example: lowering a lighted candle (use wire to hold candle) in the jar to extinguish fire.

ACTIVITIES RELATED TO THE SIMPLE CHEMISTRY UNIT

Solutions (a physical change)

Problem: Is water a solvent for all substances?

Materials:

Salt
Sand
Towel or pan
Glass tumbler
Teaspoon
Water

Procedure:

Mix one teaspoon of sand in a tumbler of water. Stir the mixture. Observe then what happens to the sand. Did the sand dissolve in the water?

Mix one teaspoon of salt in a tumbler of water. Stir the mixture. Observe what happens to the salt. Did the salt dissolve in the water?

Conclusion.

REFERENCES

Experiments in Chemistry, Beeler, Nelson, Crowell, 1952
Fun With Chemistry, Freeman, Mae, Random House, 1944
Simple Chemical Experiments, Morgan, Alfred, Appleton, n.d.
Let's Explore Chemistry, Feifer, Nathan, Sentinel Books, 1959.
Alchemy To Atoms, Newcomb, Ellsworth and Hugh, Kenny, Putnam, 1961.

AIR

Check to see if these materials are available in your building. If not, they may be ordered from the School Supply Catalogue.

Unit	Unit No.	Item
each	#2861	Hygrometer
each	#2829	Barometer, Dial Type
each	#2807	Barometer Tubes & Mercury Cups

LESSON 18

AIR

THE TELECAST

The properties of air will be revealed through experimentation.

WORDS PERTAINING TO THE UNIT

gravity compress vacuum

LESSON 19

AIR

THE TELECAST

A demonstration of how air is used in work and play.

WORDS PERTAINING TO THE UNIT

vacuum pressure syringe
atomizer

LESSON 20

AIR

THE TELECAST

A trip to the weather station

The construction of weather instruments

WORDS PERTAINING TO THE UNIT

meteorology meteorologist hygrometer
barometer anemometer

LESSON 21

AIR

THE TELECAST

Experiments to better understand the scientific principles of flight

WORDS PERTAINING TO THE UNIT

lift
thrust
drag
aviation
aeronautics

LESSON 22

AIR

THE TELECAST

An interview with a jet pilot

WORDS PERTAINING TO THE UNIT

pressure suit
oxygen mask
parachute
log
jet intake

AIR

ACTIVITIES RELATED TO AIR UNIT

Chart of Nitrogen Cycle

Research on air pollution

Chart layers of the atmosphere

History of flight

Airplane models

Refer to weather reports on radio and television.

Set up weather station.

Weather maps--contact local weather bureau.

Importance of oxygen and carbon dioxide to child's life

Research on discoveries of rare gases present in the air.

Report on clouds.

Models of clouds

Comparison of bird in flight to airplane

Collection of pictures of air at work

Mural showing development of air travel.

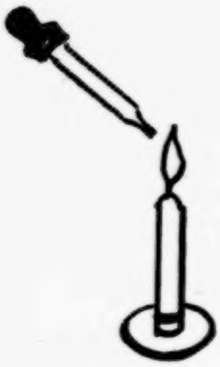
Discussion of necessity of oxygen to fire

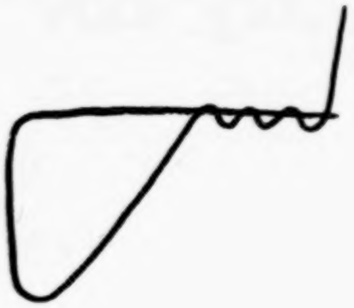
ACTIVITIES RELATED TO AIR UNIT

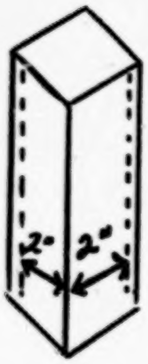
Building a wind vane

You will need a coat hanger, a medicine dropper, a milk carton and some staples.

Untwist wire coat hanger and clip off crooked ends with pliers. Bend wire into shape shown in picture.

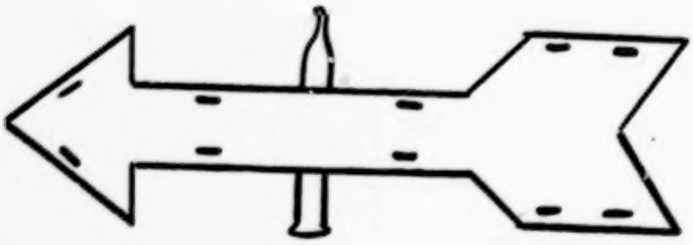






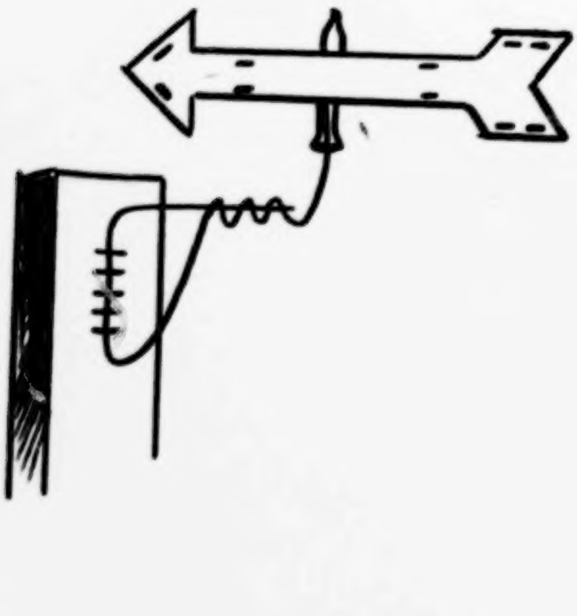
Heat tip of glass medicine dropper over a flame. Turn dropper slowly until tip melts and closes. Allow dropper to cool and remove rubber top from stopper.

Cut corner strip the length of the carton and 2 inches wide each way.



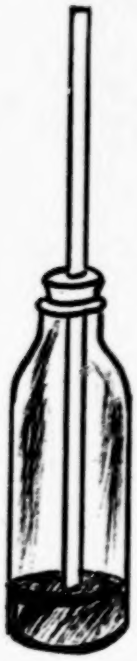
Cut the strip into an arrow as shown in the picture. Put the glass part of the dropper in place as shown and fasten with staples.

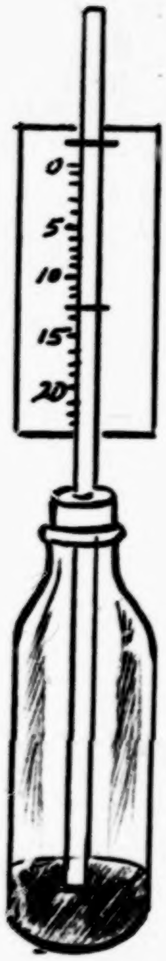
Place medicine dropper on coat hanger bracket and attach your wind vane to a post in an open place.



ACTIVITIES RELATED TO AIR UNIT

Building a barometer





You will need a large bottle, a rubber stopper with a hole in it and a glass tube at least 6 inches longer than the bottle.

Color a cupful of water. Pour colored water into the bottle, to a depth of about an inch. Put the tube through the stopper and then into the bottle. The lower end of the tube should be about ½ inch below the surface of the water. Press the stopper in firmly.

Blow a bit of air into the tube, enough to send 2 or 3 bubbles into the water. Keep on blowing until the water in the tube is about 2 inches above the stopper.

On a white card make a line 5 inches long, marked off every quarter of an inch. Number the marks from 0 to 20. Cut 2 slits in the card and slip it over the tube. Now it is ready for work.

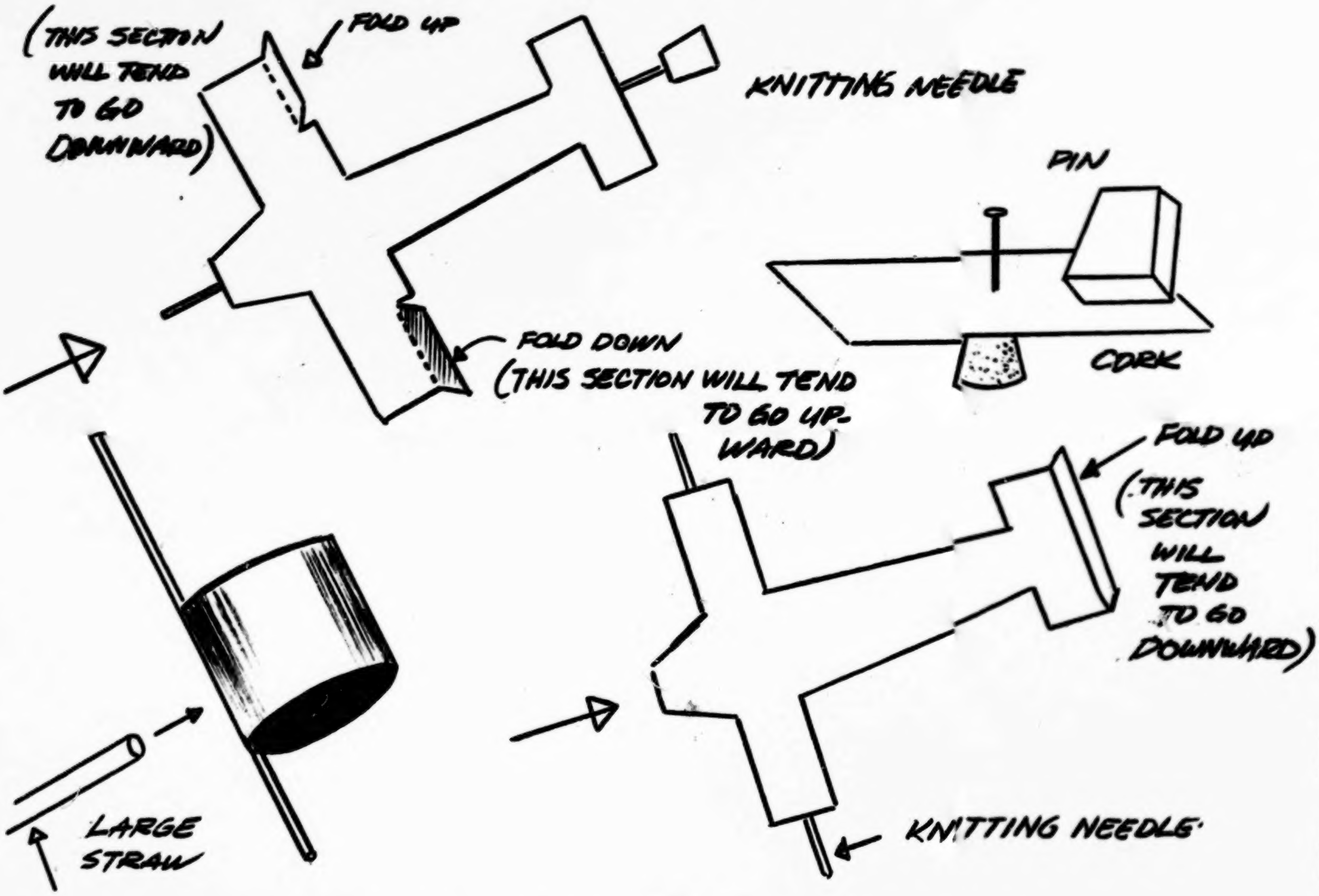
ACTIVITIES RELATED TO AIR UNIT

Purpose: Learning about wings and rudder surfaces to demonstrate how real aircraft are controlled.

Materials:

- Construction paper
- Knitting needles
- Ring stand and clamp
- Cork
- Electric fan
- Malted milk straws

Procedure: Cut out flat models of airplane sections.


(THIS SECTION WILL TEND TO GO DOWNWARD)
FOLD UP
KNITTING NEEDLE
PIN
FOLD DOWN
(THIS SECTION WILL TEND TO GO UPWARD)
CORK
FOLD UP
(THIS SECTION WILL TEND TO GO DOWNWARD)
LARGE STRAW
KNITTING NEEDLE

The cross section of an airplane wing and rudder system, made of construction paper and supported by a knitting needle, will behave in a wind in much the same manner as a real airplane wing or rudder section.

REFERENCES

The Wonderful World of the Air, Fisher, James, Garden City, 1958.
Experiments With Air, Bruce, Guy N., N.S.T.A., 1950.

LESSON 23

LIVES OF GREAT SCIENTISTS

THE TELECAST

Children will dramatize the life of a great scientist.

LESSON 24

SEMESTER PROJECTS

THE TELECAST

Presentation of children's projects